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VOGUE®

april 1982

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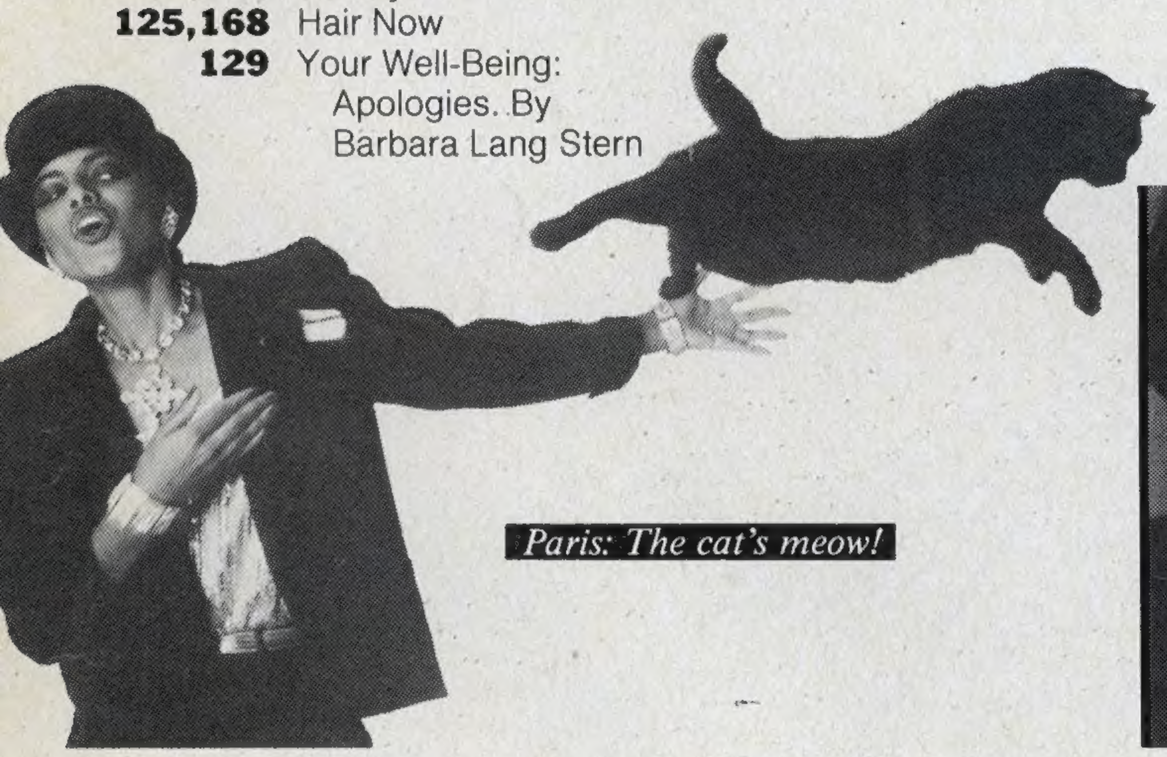

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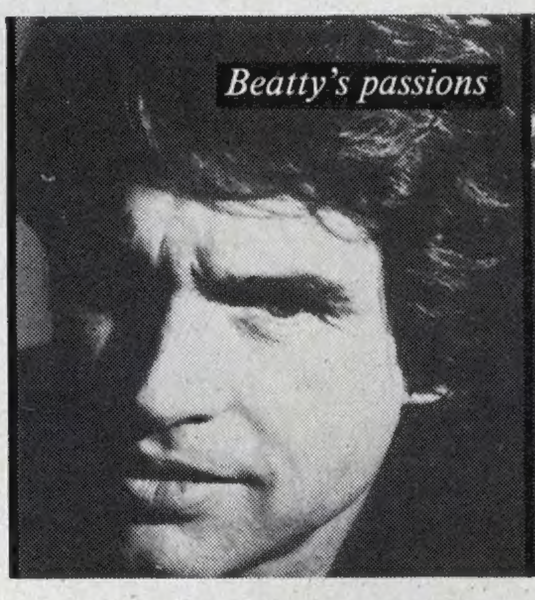

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On the move . . . feet first!

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Chloe by Karl Lagerfeld: In a Word, Magnificent

Here, his opulent silk chiffon.
Breathtaking...
coming and going.

The front, a flurry of ruffles.
The back, a bare halter.
And this, just one of our spring/summer collection of Chloe extravaganzas.

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on 3, New York.
Also in Chestnut Hill.

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1000 THIRD AVENUE, NEW YORK (355-5900), OPEN MONDAY AND THURSDAY, 10 TO 9, TUESDAY, WEDNESDAY, FRIDAY AND SATURDAY, 10 TO 6:30.

Jamison gives sunny days a refreshing welcome with eyelet embroidery on white pique sashed with a touch of coral. The poly/cotton dress, sizes 6 to 16, about $120. Jamison, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018

A new point of view

FRANK MASANDREA

The master architect of progressive fashion. Angling off in a new direction. With a fuller, looser jacket. A slimmer skirt. And, the asymmetrical flanged blouse. In tones of mustard and grape raw silk, $560. Chicago; Showcase Dresses, Sixth Floor, State Street. Houston; The Galleria.

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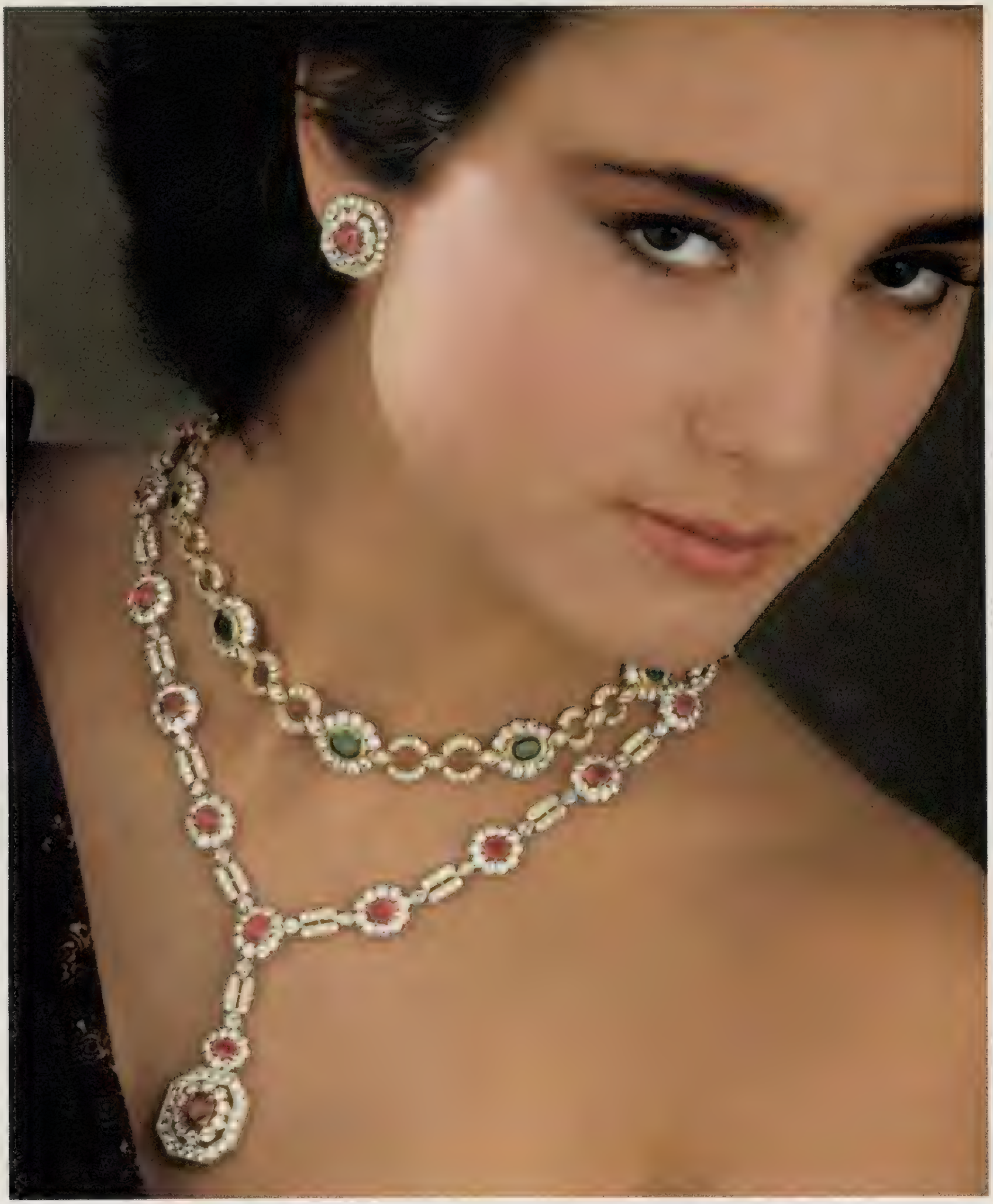
Spotlight
on the crisp
charms of
Bill Blass
Collection III

Black and white, packed with style and authority. The crisp flair of the capelet, a wonder of trapunto stitching. The trapunto-banded skirt. All handkerchief linen. From Bill Blass Collection III, and among the things we collect for Californians.

THE BROADWAY

CENTURY CITY BEVERLY CENTER



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And now you. In the dinner suit
by Jonathan Hitchcock for
Reuben Thomas: ivory linen
emblazoned with golden plumes.
Unexpected by day, unparallelled
by night. Tucked-shoulder jacket.
Softly V'd blouse. Slim, easy
skirt. 595.00. The Designer Salon

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Bonwit Teller charge, of course.**

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If you are reading you can have silkier, smoother,

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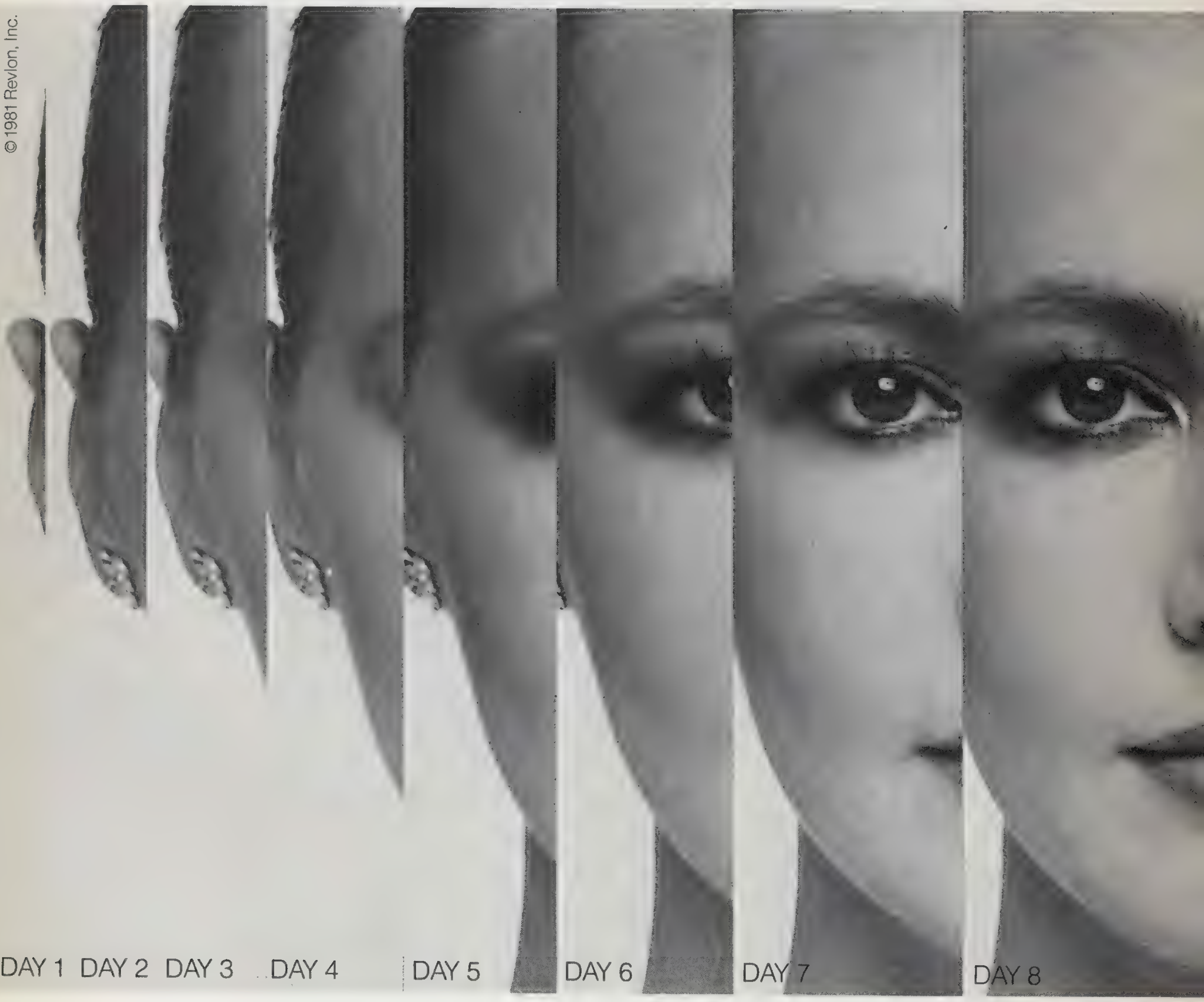

European doctors tested it . . . European women loved it.
Now, American women discover it. It's unanimous.

You needn't take our word for it any longer. Revlon's exceptional 10-day beauty cream, European Collagen Complex, was introduced in this country just a few months ago. American women, in city after city, now use it, too.

European Collagen Complex combines European skin care secrets with advanced research into collagen—the 'young skin' protein. This extraordinary combination works. In just ten days. And it's ready for your skin. Today.
In cream or lotion formulas.

this on Apr. 1
younger-looking skin by Apr. 10

The Only EUROPEAN COLLAGEN COMPLEX™

The exceptional 10-day beauty cream
created and tested in Europe.

From REVLON

Gleaming jet black patent,
by Stuart Weitzman for Mr. Seymour.
Reflective of spring's new proportions.
Two shimmering examples:
Innovative kabuki heel pump with open toe.
Tiered bow pump on sculptured heel.
Designer Shoe Salon.

SAKOWITZ

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ESTĒE LAUDER

TAKE CONTROL

over the way your skin looks with the skincare program
used by some of the most beautiful
and informed women in the world.

Estée Lauder's

Swiss Age-Controlling Skincare Program

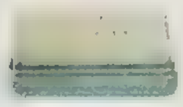
a four-part program with a choice of interrelated products
that work together to give you
optimum results in the shortest amount of time.

OILY ↑ NORMAL ↓ DRY

STEP 1 — cleansing

Really clean skin begins with these super-performers.

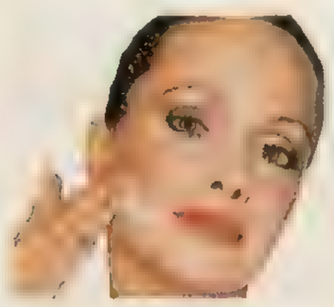
Thorough Cleansing Gel
This space-age gel rinses off, leaving skin fresh, vital.



Basic Cleansing Bar n/o
An effective non-soap, non-alkaline bar.

Basic Cleansing Bar n/d
A non-soap, non-alkaline bar with added moisturizer.

Tender Creme Cleanser
This swift, light formula massages on/tissues off.

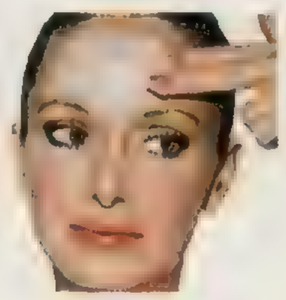


STEP 2 — refining

Sluffing dead surface cells improves texture and clarity.

Solid Milk Cleansing Grains
The wholesome way to deep-clean and smooth.

Almond Clay Pack
The clarifying facial that facilitates sluffing from within.



Gentle Action Skin Polisher
This extremely delicate emulsion eases away dulling surface flakes. Best for dry and sensitive skins.

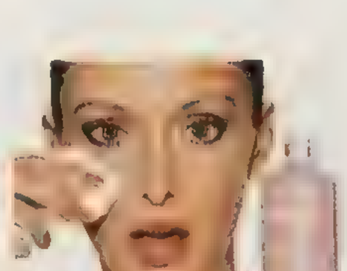
New Rose Refining Mask
Sluffs, softens, smooths, stimulates extremely gently.

STEP 3 — protection

Create an invisible barrier between you, the sun and the environment.

Full-Strength Protection Tonic
This tonic protects, soothes and prepares normal and oily skin for further treatment.

Gentle Protection Tonic
This non-alcoholic tonic protects, soothes and prepares normal to dry, and sensitive skin for further treatment.



STEP 4 — nourishing

Breakthrough formulas help skin look and act younger.

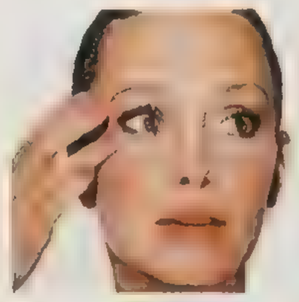
Non-Oily Skin Supplement
A victory for oily skin: moisture, smoothness, resiliency without oily residue.

Swiss Performing Extract
More than a moisturizer, this super-nourishing lotion protects, softens and smooths.

Age-Controlling Creme
Encourages all skin to do what young skin does on its own—look soft, smooth, radiant.

STEP 4 — special care

Speed help where you need it most.



Maximum Care Eye Creme
24-hour protection against the tiny lines that appear around your eyes.

Swiss Eye Creme
Extra emollience designed specifically for thin, vulnerable skin.

European Performing Creme
Precious emollients encourage skin to breathe through other treatments.

New Swiss Neck Creme
Science's super-achievers in a rich yet virtually greaseless formula.

While only nature controls the aging process, the Swiss Age-Controlling Skincare Program helps control the signs of aging and recalls the youthful, vital appearance of Swiss complexions via science, using formulas blended in Estée Lauder's U.S. laboratories.

Beauty

Concord, with its distinctive thinness, represents a new-found freedom of design. The new Concord **nine/quartz**® movement has been reduced to a virtual sliver. Making possible a new era of beauty in time.

Quality

Every Concord is hand-crafted of 14 karat gold. The **nine/quartz**® movement never needs winding. And is accurate to 60 seconds a year. Care and attention to detail is what you would expect from the world's masters of watchmaking—the Swiss.

Technology Concord

Concord is a pioneer. The developer of the revolutionary Delirium, the thinnest watch ever made. Concord utilized this technology to effect a slimming of every watch in this Collection. Case and all, measuring 4 mm.

Watches from the **nine/quartz**℠ Collection personify the beauty, quality, technology of Concord. For brochure send $1.50 to Concord, Dept. VO, 650 Fifth Avenue, New York, N.Y. 10019.

© CONCORD QUARTZ

safari

A daring new color expedition.
For your lips, cheeks, nails and eyes.

The Ultima II Safari takes you to the
thrilling uncharted territory of colors like
Flamingo, Endangered Blue, Canary, Silvered Ivory.
Anyplace you wear the glamorous new Safari collection—
backyard, out to dinner, your job—will be
a wilder place than before you showed up.

This spring Safari through unexplored colors.
Only at your Ultima II counter.

ULTIMA II

© 1982, Charles Revson Inc. Miss Hutton is wearing Ciara Perfume, and a two piece suede outfit by Izabel Lam. Steiff Animals, Distributed by Reeves, International, N.Y.

ETRO

AMEN WARDY Newport Beach BALLIET'S Oklahoma City BALTON St. Louis
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Le désir de surprendre. Courtoisie.
emanuel ungaro parallèle
Bal Harbour Shops, BAL HARBOUR
LORETTA BLUM Dallas

This is White Linen time.

White Linen

by Estée Lauder:
the crisp, refreshing fragrance
to live in all year long.

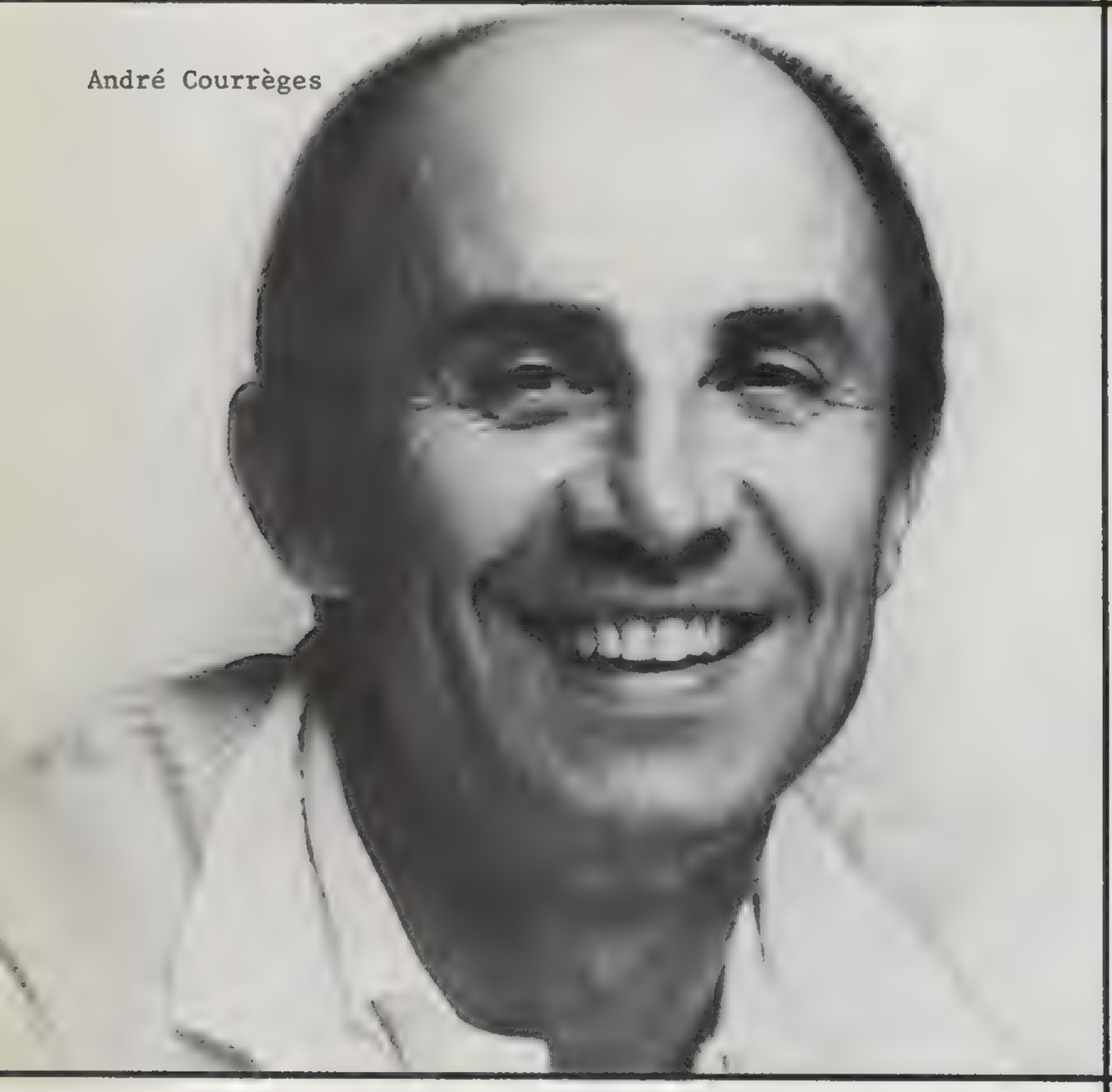
ESTĒE LAUDER

© 1982 Estée Lauder, Inc. Photograph: Skrebneski Clothes: Perry Ellis Jewelry: Ken Begun

Couture is not André Courrèges's only dedication today. He has also extended the range of accessories that complete his collections and perfect his style.
Whether he creates luggage, scarves and watches or sunglasses, optical glasses and ski masks, what matters first to André Courrèges is his vision of things and the way of communicating it.

"Fish and waves" printed sweater on poplin pants.

André Courrèges



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South Coast Plaza.
Atlanta (Georgia)
Lenox square.
Boston (Massachussets)
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San Francisco (California)
155 Maiden lane.
La Jolla (California)
1298 Prospect street.
Palm Springs (California)
285 South Palm Canyon drive.
Dallas (Texas)
Plaza of Americas, 650 North Pearl.
Washington (D.C.)
Saks Jandel 5504 Wisconsin avenue.
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Shore's Brothers.
Honolulu (Hawaï)
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Seattle (Washington)
1518 Sixth avenue.
Fort Lauderdale (Florida)
Sara Fredericks.

Courrèges. 40,rue François 1er. Paris. France.

Glasses, masks and eyeshades : a way for André Courrèges to express himself in the range of accessories that complete his collections.

Tight knitted stitch dress slit on the sides.

Eldorado.

Now: Estée Lauder
and today's technology
bring you super-rich nourishment:

Swiss Performing Extract

Its amazing capabilities can help your skin look better instantly.

Fact: Swiss Performing Extract is more than a moisturizer. It is a super nourishing lotion blended in the U.S.A. with natural ingredients including soluble protein: a substance plentiful in young skin.

Fact: Science tells us this natural substance has outstanding capabilities. It penetrates right down to the base layer of cells to help promote resilience, good tone and to maintain optimum moisture balance.

Fact: Swiss Performing Extract performs 24-hours a day. Use it under makeup all day, or before bedtime. Specifically, dryness lines will become less noticeable instantly and you will be on your way to better looking skin. Estée Lauder skin.

Swiss Performing Extract.
Because makeup and moisturizers can't do it all.

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Your Letters

Bright view for '82

Thank you for your article "What's ahead for women in '82?" (January, 1982). The input from the women you interviewed gives me hope that perhaps things are not as bleak as they have seemed since Election Day, 1980. I do hope they are not being overly optimistic.

In general, I am very favorably impressed with Vogue's attention to women's issues . . . and I look forward to being kept informed so my mind can be as beautiful as the body—more so in fact—the body still needs work.

Thanks again. Kathleen Flanagan
Bloomfield NJ

In response to your article in the January issue "What's ahead for women in '82" . . . I think you have it wrong—it's not: "She feels best when she looks her best." It is and should be: "She looks her best when she feels her best—healthy, happy, comfortable and looking forward to more freedom of choice in this new year." Thanks. Stephanie Mahan
Philadelphia PA

CBS: Do blonds have more jobs?

I wish to take exception to Gloria Emerson's report on the CBS news show "Up To The Minute" (December, 1981) . . . . My objection is Ms. Emerson's need to put (the show) on her black list because of its failure to have a "token" woman reporter on the show. How paranoid can we get and how one-track minded when we look at everything from this angle!

Just her remark about CBS using only blonds under 35 is ridiculous! What about Connie Chung, Glenda Wina, and Marcia Brandwynne—to *(Continued on page 108)*

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What's News

WHAT'S COMING

People are talking about...

A bright, sassy sampling of the newest, the news in movies, theater, art, books, music restaurants, dance, and TV, on these eight pages

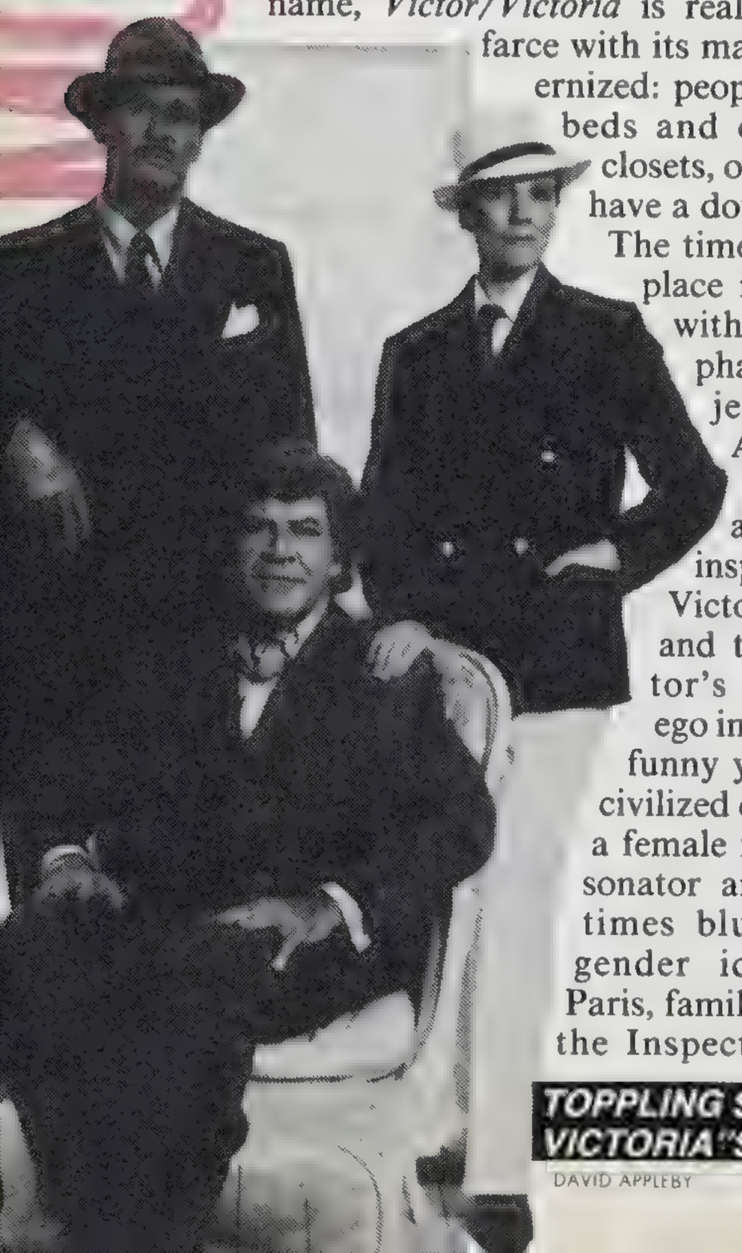
MOVIES MOVIES MOV

"VICTOR/VICTORIA": WHEN IS A WOMAN MORE LIKE A MAN?

Blake Edwards has given us more laughs per foot of film than anyone since the Marx Bros. The writer-director of *The Party,* the Pink Panther films, *Darling Lili, 10,* and *S.O.B.* has also touched more profoundly on the anxieties of our age than he has been given credit for. *Victor/Victoria,* like its predecessors, is side-splittingly funny but with a serious underside, a note of pathos that enriches the comedy without ever turning it sour. Although the story originated in an obscure 1933 German film of the same name, *Victor/Victoria* is really a Feydeau farce with its machinery modernized: people hide under beds and emerge from closets, only the closets have a doublemeaning. The time is 1934. The place is Gay Paree, with punning emphasis on the adjective. Julie Andrews, Edwards' wife and continuing inspiration, plays Victor, in top hat and tails, and Victor's female alter ego in this furiously funny yet exquisitely civilized comedy about a female female impersonator and the sometimes blurry lines of gender identity. The Paris, familiar to us from the Inspector Clouseau films, is a Paris of bumbling detectives and face-contorting nasal vowels, but also a Paris of kinky cabarets and romantic assignations brought up short by dark questions of manhood and womanhood.

When we first meet Andrews, she is plain Victoria, bedraggled veteran of light opera, auditioning in a Paris cabaret. Whey-faced and faint from hunger, she nevertheless stands on her dignity as a true soprano. However, when she finds something less refined is required, she insists she can make the switch. "Never," cries the owner, insisting that she can no more learn to sing "low" than a nun can learn to be a streetwalker. With this dig, Edwards not only teases his wife's goody-goody image (How do you tweak an icon like Maria?), but sets up the first in a string of sexual stereotypes that will topple like tenpins in the course of the film.

Victoria finds her helping hand in the unlikely person of Toddy (Robert Preston), an aging but flamingly unsubdued queen and fiercely loyal mother hen of a gay, who hatches the plot to set her up as a Polish count-turned-transvestite, and their fortune is assured. All that is needed is macho man to threaten the imposture: enter King (James Garner), an important Chicago nightclub owner. Instantly smitten, this impeccably straight Lothario has some uncomfortable moments when Victoria turns into Victor, and wonders if his infallible nose for the ladies may be a little bent after all. King begins nosing around for proof to confirm his suspicions—and his heterosexuality—but not without opening a Pandora's box of ticklish questions. Will his masculine pride allow him to escort his beloved "Victor" in public. Just how "natural" *(Continued on page 57)*



TOPPLING SEXUAL STEREOTYPES LIKE TENPINS: L. TO R. "VICTOR/VICTORIA"S JAMES GARNER, ROBERT PRESTON, JULIE ANDREWS

DAVID APPLEBY

PAUL JASMIN

LET'S GET ANIMAL

Walk on the wild side: l., in "Quest," Rae Dawn Chong; r., in "Cat People," Nastassia Kinski

The genial Homo sapiens hero of the raw new caveman epic Quest for Fire absentmindedly reaches into his hair and squashes a flea. The movie audience titters. The line between human and animal frays unnervingly thin. The Cat People's innocent young beauty (Nastassia Kinski) has a more beastly problem: when sexually aroused, she turns into a giant killer-cat whose nasty clawing no kitty scratching post could pacify. Why this current flirtation with the animal in us? Escapism? Regression? Or maybe just an admission that even in the sanitized high-tech 'eighties, the beast may often get the best of us.—D.M.

VOGUE, April, 1982

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PEOPLE ARE TALKING ABOUT...

MOVIE

is "natural man," and what makes him so? An Adam's apple? An affinity for male camaraderie and drinking men's bars? Edwards slyly suggests that such red-blooded heterosexual rites are at least as weird as anything the third sex does. Nor does he neglect perverse strains in women. Although Andrews has none of the genuine androgyny of a Garbo or a Dietrich, her elegant but sexually slumming Victor is a delicious paradox of kinky wholesomeness.

Andrews and Preston are superb, but it is Garner, straight man in more ways than one, who keeps the thing so airily afloat. I'll always treasure the look in his beady, baffled eyes when his trusted bodyguard, a burly ex-football player (Alex Karras), makes a tearful confession of his sexual predilections under the mistaken impression that his boss, too, has "come out." Of such antic revelations and reversals is this enchanting comedy made.

As her older sister reads her a frightening fairytale, a small girl clings to her to be comforted—the emblematic first scene of *Sisters or The Balance of Happiness,* German director Margarethe von Trotta's stirring new film probing the maze of emotional threads woven early in childhood that binds one sister to another—often for life. Von Trotta's compassionate camera acts as a prism in capturing the emotional hues, the lights and shadows of the symbiotic love that entwines these sisters as adults, as well as pointing up the powerful effects of the way a woman plays out one of her most important roles—that of a sister.—D.M.

Sistering now

From left, "Sisters" director Von Trotta with her stars, Jessica Fruh, Jutta Lampe, Gudrun Gabriel

THEATER THEA

The Big Gambol L.A. to N.Y.C.

Why do they do it—take the giant step from rock riches, movie and TV global gush to the, comparatively, secular life of the Broadway theater On and/or Off? Why: no jobs back home, friendship, adventure, disenchantment, new image, even an old-fashioned belief in the theater being The Real Thing. This season, we got Mommie Dearest ***Faye Dunaway*** *(1) rollerskating her mentor-prof William Alfred's "The Curse of an Aching Heart" (Faye shouldn't have: not even for friendship). Then there's France's cinéaste* ***Louis Malle*** *(2), teaming again with John Guare ("Atlantic City") to churkle the yerkles with "Lydie Breeze" in which "Chariots of Fire"* ***Ben Cross*** *(3) stage debuts here. Biggest gambol of all: director* ***Robert Altman*** *(4) Broadwayizes '60s survivor* ***Cher*** *(5),* ***Karen Black*** *(6), and adds* ***Sandy Dennis*** *(7) in "Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean," and maybe black laughs the current movie business into a situation demanding urban renewal.—L.L.*

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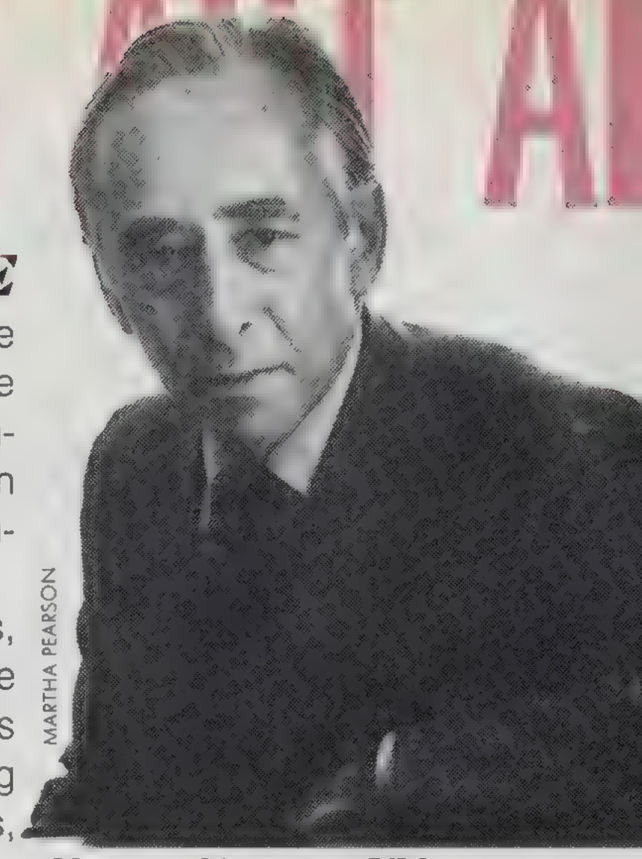

MARTHA PEARSON

Leo Castelli—intrepid art impresario who helped to shape the "Art World" as we know it.

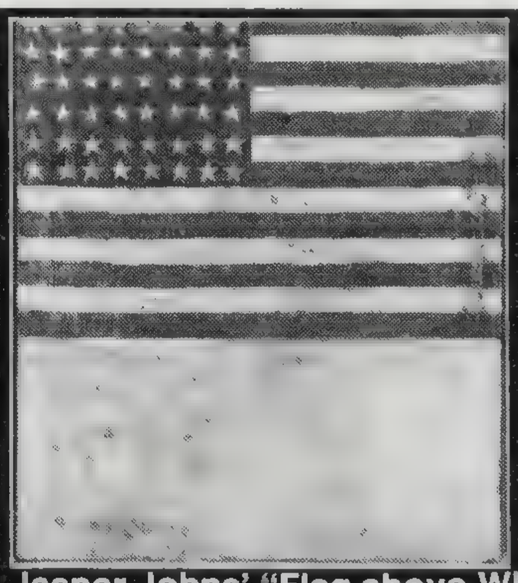
Castelli and his Artists, an exhibition commemorating the twenty-fifth anniversary of the founding of the Leo Castelli Gallery in New York, opens at the La Jolla (California) Museum of Contemporary Art on April 24. The show consists of one piece by each of thirty-one artists who exhibited at Castelli's.

It may, at first glance, seem odd to have a show focusing on an art dealer rather than on an artist or a movement; but, in the context of the vanguard of the last hundred years or so, such an exhibition makes good sense. The history of the avant-garde, both in Europe and in this country, has been intimately tied to the dealer-impresario, from the time of Durand-Ruel, who promoted the Impressionists, to that of Kahnweiler, who was associated with Picasso and the Cubist painters of Paris. Indeed, when the young rebels of the nineteenth century first broke away from the academic system and state patronage, the private art entrepreneur began to play an essential role, bridging the gap between (often unknown) artists and (often ignorant) public.

In New York of the late 'fifties and early 'sixties, Castelli played a central role in the creation of the "Art World" as we know it today. Castelli and his then wife, art-dealer Ileana Sonnabend, were among the first to promote such artists as Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, and James Rosenquist, at a time when these artists, all relative unknowns, were directly challenging the dominant Abstract Expressionist style. Later in the 'sixties, Castelli supported such Minimal Abstractionists as Frank Stella, Donald Judd, and Richard Serra and played an important role in the print-making revival as well as in the then-novel realm of video and of conceptual art. The show will travel to Aspen, New York, Portland, Austin, and St. Louis. —L.N.

FOUR CASTELLI STARS

Roy Lichtenstein's "Drowning Girl," 1963, oil on canvas



Jasper Johns' "Flag above White with Collage," 1955; collection, the artist

Robert Rauschenberg's "Trophy I" (for Merce Cunningham), 1959, Collection, Kunsthaus, Zurich

Frank Stella's "Telluride," 1961; collection of Mr. and Mrs. Burton Tremaine

THE ENGAGING ART OF ANCIENT COSTA RICA

A seductive little ceramic figure wearing a miniskirt and an abbreviated see-through top; a table carved from a single piece of volcanic rock that breaks out into stylized animal figures at its base; an extremely abstract male nude in a bondage pose. At first this sounds as though it might be the latest show at a NYC SoHo gallery; but it is actually a description of some of the works in the exhibition *Between Continents/Between Seas: Precolumbian Art of Costa Rica,* at the National Gallery in Washington DC until May 9.

This is the first comprehensive exhibition outside Central America of Precolumbian art in gold, jade, ceramic, and stone from Costa Rica and an eye-opener for anyone who believes that Western civilization has had a monopoly on formal inventiveness or expressive vitality in the visual arts. The show also reveals that the division we automatically make between the fine and decorative arts simply does not apply in more integrated societies such as this one.

Each object in the show is a glowing example of form following function, of the creator's response to the nature of the materials involved, and of technical skill in the service of expressive meaning. One is constantly surprised and delighted by the subtle sense of humor that lights up so many of the works.

One of the most winning of the ceramic sculptures is the little female figure at left. Here the modeling is stylized and simplified while the polychrome decoration is, on the contrary, extremely intricate. The result is a kind of lighthearted plastic polyphony, in which the tattoo-like painted designs of the young woman's blouse are played against the simple curves of her arms and thighs. At the opposite end of the spectrum is the solemn, hieratic "Bound Prisoner" of about A.D. 1000. Carved from coarse unpolished stone, the "Prisoner" is reminiscent of archaic Greek sculpture in its abstract, decorative unity.

In one gold sculpture, designed as pendant, a remarkably self-satisfied alligator slithers by with a human body in his jaws. The alligator's snout is ingenuously formed of a simple tube of metal; his eyelids have a Bette Davis come-hither; his teeth are satisfyingly wicked.

The exhibition will travel to San Antonio, Los Angeles, San Diego, and Detroit. —LINDA NOCHLIN

From "Between Continents/Between Seas," seductive female figure, Costa Rica, circa A.D. 1100-1300; Institute Nacional de Seguros

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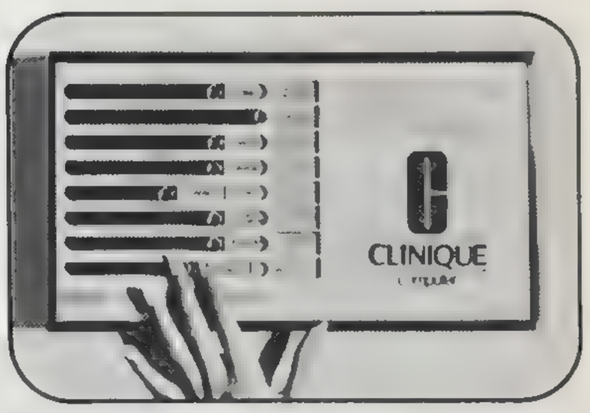

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PEOPLE ARE TALKING ABOUT...

MUSIC

THE GO GO'S: SUMMONING UP THE SOUTHERN CALIFORNIA, CHEERLEADER-SEXY IMAGE OF THE 'FIFTIES BEACH MOVIES

Are women leading the way in pop-rock?

Popular music today is in a curious place, torn between bands that really are popular but are scorned by the pop intelligentsia who articulated the 'sixties pop revolution, and less popular bands working in a pop-rock idiom in innovative, creative ways. When the renewal of pop vitality comes, and it will come soon enough, what is likely to happen is that several of these innovative bands will retain their creative integrity but attain a mass following. Indeed, that has already happened in isolated cases with acts like Blondie, the Talking Heads, and the Police. And now it may happen again with women-dominated bands like the Go-Go's, the Waitresses, and Bush Tetras.

Those three bands are listed here in an order from most to least accessible, and from West to East. The Go-Go's are unusual in that they are an all-woman group. Women singers are common enough, but groups in which women play all the instruments are still not often encountered. Aside from that, however, the Go-Go's quite deliberately seek to evoke one of the hoariest of pop archetypes, especially in Southern California, where they come from—the cheery, bouncy, cheerleader-sexy image of 'fifties beach films. The music on their *Beauty and the Beat* album (I.R.S.) is bright and girlish-cute, as are the women themselves. It may not be *important;* but it sets about to be fun, and it is.

The Waitresses come from the Cleveland/Akron area, which has produced so many notable new-wave rock groups. The band has six members, of whom only two are women and whose songwriter, Chris Butler, is a man. But the lead singer, Patty Donahue, is a woman, and the songs are written from a woman's point of view. The lyrics on *The Waitresses* (Ze/Polygram) are challenging, clever, alive—miniature dramatic scenarios in every number. But the music is direct and visceral, and could well appeal beyond an intellectual in-crowd.

The Bush Tetras are a vanguard New York group consisting of three women and one man. The band's music on its *Rituals* (Stiff TEES) is spare, hard, and coldly passionate. This may be too far removed from the soft-rock pleasantries that dominate the air-waves and record sales now, but it remains exciting, a further testimony to the vitality of a "popular music" that isn't really popular, but is still very much music.

—DAVID SARGENT

EAT

Where to eat now

ELIO'S

Elio Guaitolini in his Elio's, where the U.C.P.s now go to eat and be "delicious."

"Where do you see People?" chums ask when they come to Manhattan. And they mean U.C.P.s (Upper Case People). Which brings us to Elio's, a good-looking, wood-paneled, café-au-lait-ish room packed with U.C.P.s and U.C.P.-watchers. The grand surprise: the cuisine. Good, good eating here, basic North Italian cooking, very homey (with all that implies). And Elio offers a wine list rewardingly Italian. We started one simple, substantive dinner with a traditional dish of roast peppers and anchovies, a smidgen of Elio's carpaccio—perfect beef brought to that perfection by its sharp green sauce. Spaghetti Puttanesca, our main dish: not a podge of tastes but tomato sauce, black olives, capers, each its honest self, the whole a happy mating with the *al dente* pasta. Next, veal medallions ravished by a tumult of tomatoes and sautéed eggplant. Then a pear mulled in cloved red wine. After which even the U.C.P.s looked delicious. —L.L.

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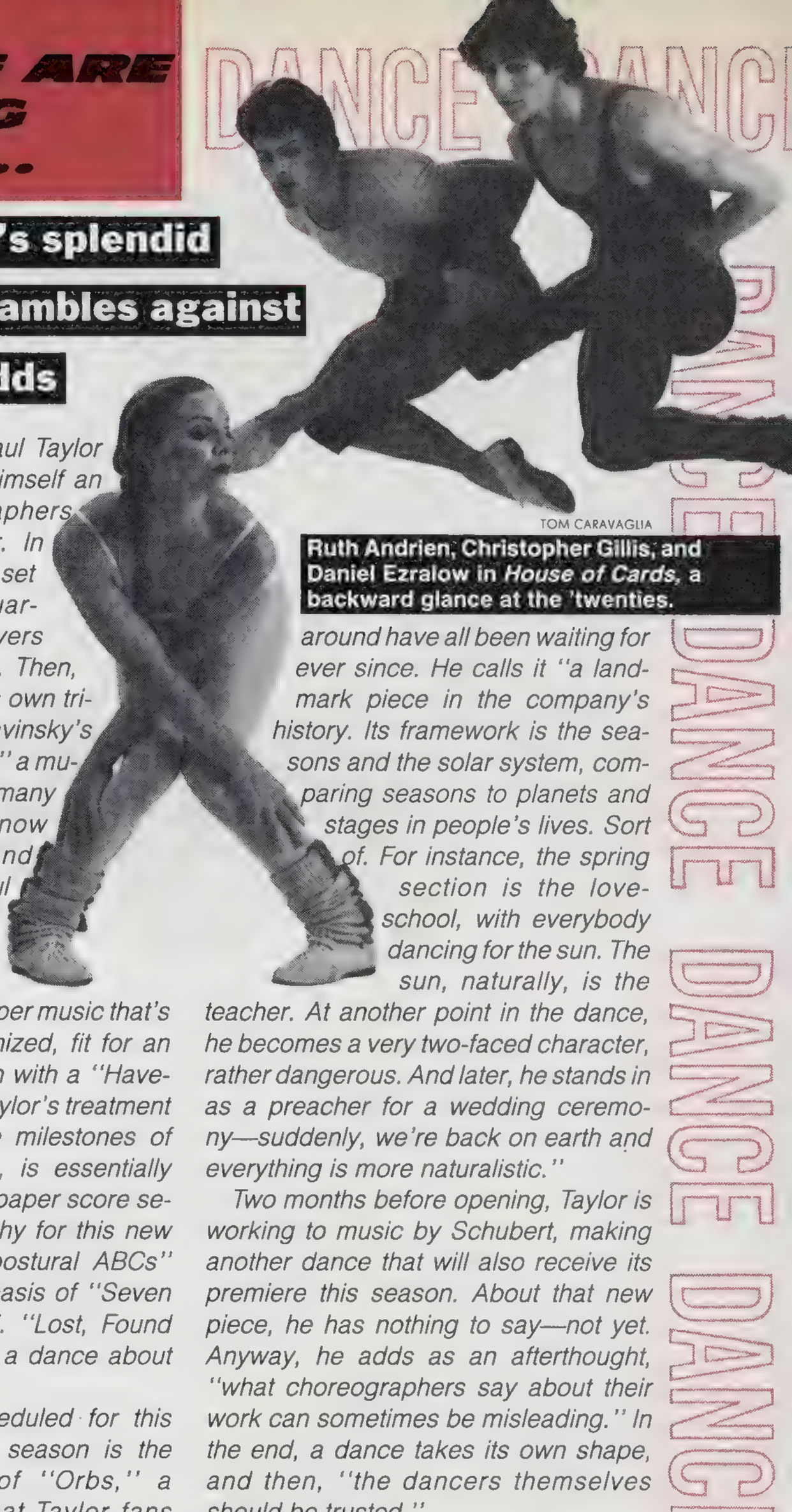
PEOPLE ARE TALKING ABOUT...

Paul Taylor's splendid gambles against all odds



TOM CARAVAGLIA

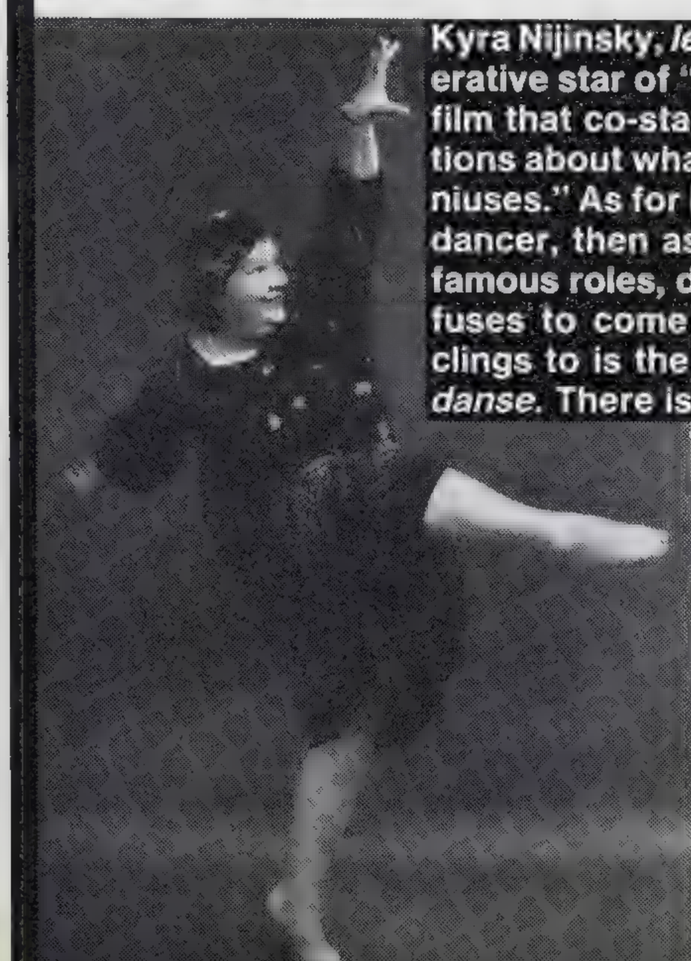
Ruth Andrien, Christopher Gillis, and Daniel Ezralow in *House of Cards*, a backward glance at the 'twenties.

True to form, Paul Taylor has assigned himself an essay most choreographers wouldn't even consider. In 1966, there was "Orbs," set to Beethoven's last quartets—a score music-lovers regarded as sacrosanct. Then, three years ago, Taylor's own triumphant version of Stravinsky's "Le Sacre du Printemps," a musical Waterloo for all too many choreographers. And now this: "Lost, Found and Lost" (made for the Paul Taylor Dance Company's New York season at the City Center, April 13 - May 2), set to wallpaper music that's slightly sappy, homogenized, fit for an easy-listnin' radio station with a "Have-a-nice-day" DJ. While Taylor's treatment of "Sacre," one of the milestones of twentieth-century music, is essentially comic, he takes the wallpaper score seriously. The choreography for this new work returns to the "postural ABCs" Taylor drew up as the basis of "Seven New Dances," in 1957. "Lost, Found and Lost" seems to be a dance about waiting.

Also scheduled for this month's season is the revival of "Orbs," a dance that Taylor fans who missed it the first time around have all been waiting for ever since. He calls it "a landmark piece in the company's history. Its framework is the seasons and the solar system, comparing seasons to planets and stages in people's lives. Sort of. For instance, the spring section is the love-school, with everybody dancing for the sun. The sun, naturally, is the teacher. At another point in the dance, he becomes a very two-faced character, rather dangerous. And later, he stands in as a preacher for a wedding ceremony—suddenly, we're back on earth and everything is more naturalistic."

Two months before opening, Taylor is working to music by Schubert, making another dance that will also receive its premiere this season. About that new piece, he has nothing to say—not yet. Anyway, he adds as an afterthought, "what choreographers say about their work can sometimes be misleading." In the end, a dance takes its own shape, and then, "the dancers themselves should be trusted."

—HOLLY BRUBACH



Kyra Nijinsky, *left*, is the daughter of Vaslav Nijinsky and the uncooperative star of "She Dances Alone," a documentary-within-a-feature film that co-stars Bud Cort. Unwittingly, this movie raises big questions about what becomes of the children born to people called "geniuses." As for Kyra, she tried to re-create her father's life—first as a dancer, then as an eccentric. She slogs her way through his most famous roles, draws loopy pictures, talks about God, and finally refuses to come out from behind his legend. The only father Kyra clings to is the Nijinsky everybody knows, the so-called *dieu de la danse*. There is something disturbing and undignified in this.

NEW CONNECTION

Cable TV introduces some welcome possibilities for dance programming, and so far it's CBS, under Merrill Brockway's direction, that has taken the initiative, signing works by Twyla Tharp, George Balanchine, others. One of these is Balanchine's *Robert Schumann's Davidsbuñdlertänze*—a masterful, agitated, intimate ballet about Schumann's relationships to his wife and his music, and the tragedy of his madness.

HELMUT KOLLER

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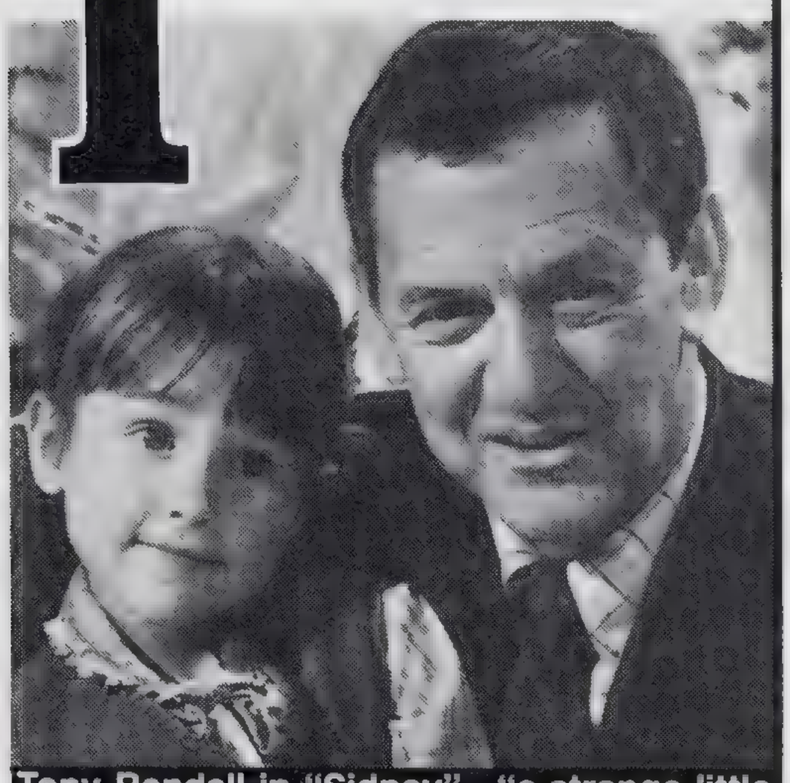
PEOPLE ARE TALKING ABOUT...

"Love, Sidney" Sells Out



Tony Randall in "Sidney"—"a strange little man"—playing Daddy to Kaleena Kiff

A good many people have broken the habit of watching the reruns of *The Odd Couple* because they have finally seen all the episodes, sometimes even twice, or because the series can only be seen at the same time as the networks' nightly news. No use pretending that from time to time I don't miss Felix Unger, world tidy-upper, an adorable, meddling obsessive who was tortured by the sight of litter or used ashtrays, and by Oscar Madison, roommate, who tended to drink water straight from the faucet in the kitchen sink, or use the ladle in Felix's punch bowl instead of a spoon.

Tony Randall, a cultured and intelligent man, is now, of course, the morose, wan, damaged creature in NBC's new series, *Love, Sidney.* He shares a rather drab apartment with an actress and her daughter, a child whose charm has yet to move me. The original plan at NBC was to base the series on a made-for-television, two-hour-long movie, *Sidney Shorr,* which had Randall cast as a homosexual commercial artist who becomes the surrogate father to the child of the aspiring actress. The very idea of a gay man coming into our homes so close to prime time offended so many people that NBC relented, and the Sidney Shorr we now have—carelessly dressed, timid, affable, slightly asexual—is acceptable to all, and boring to boot. A moving story has become a series without a spine, and not much holding its joints together. Swoosie Kurtz, an acclaimed young actress, must maintain constant animation, hurling one-liners that only occasionally succeed. "I don't date out of my species," she tells a loathsome young man with the advertising agency that hires and fires Sidney. "I've never worked for anyone except my mother and she docked my pay," he says, morosely. Gone are all traces of Felix Unger with his manic energy, his rotting sinuses, his insistence on imposing advice until he offended someone.

It is true that actors cannot play the same role forever; but watching *Sidney,* who can forget how Felix kept such an immaculate kitchen that his soup cans were probably in alphabetical order? There was a kind of nutty perfection about *The Odd Couple*, and it may be the only television program I have ever watched which made me laugh out loud.

NBC has short-changed Tony Randall in *Love, Sidney* making him, as one critic noted, "just a strange, sad little man who doesn't date much" and not much more. It should surprise no one aware of the new, peculiar priggishness afflicting so many Americans to realize how vulnerable the networks can be. The point is that the Sidney Shorr who was a homosexual was far more alive and interesting than the diminished, defeated fellow NBC put in his place.—GLORIA EMERSON

Baryshnikov and Bernadette Peters do-in Valentino. Misha likewises Errol Flynn.

GERRY WOLFE/CBS

MISHA GOES HOOFYWOOD

Mikhail "Misha" Baryshnikov TV'd it gorgeously last season ("... on Broadway"). Now he's deeply TV-ing Hollywood in a spectacular which is walloping on dance, charm, and satire. In Misha's blazing hoof&toe orbit: Orson Welles, Shirley MacLaine, Gene Wilder, Dom DeLuise, Charles Nelson Reilly, and Bernadette Peters gone gloriously dance-hilarious. But it's Misha's show, and does he tell!—L.L.

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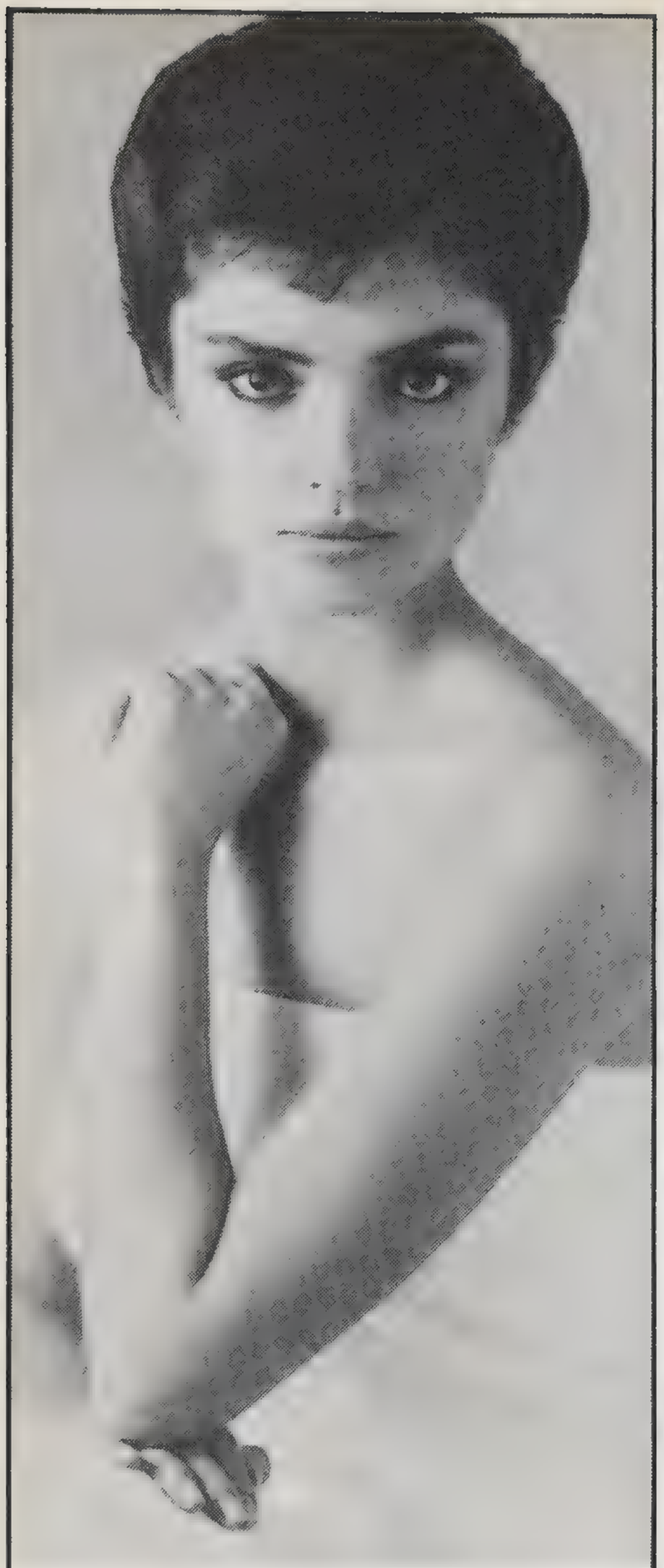

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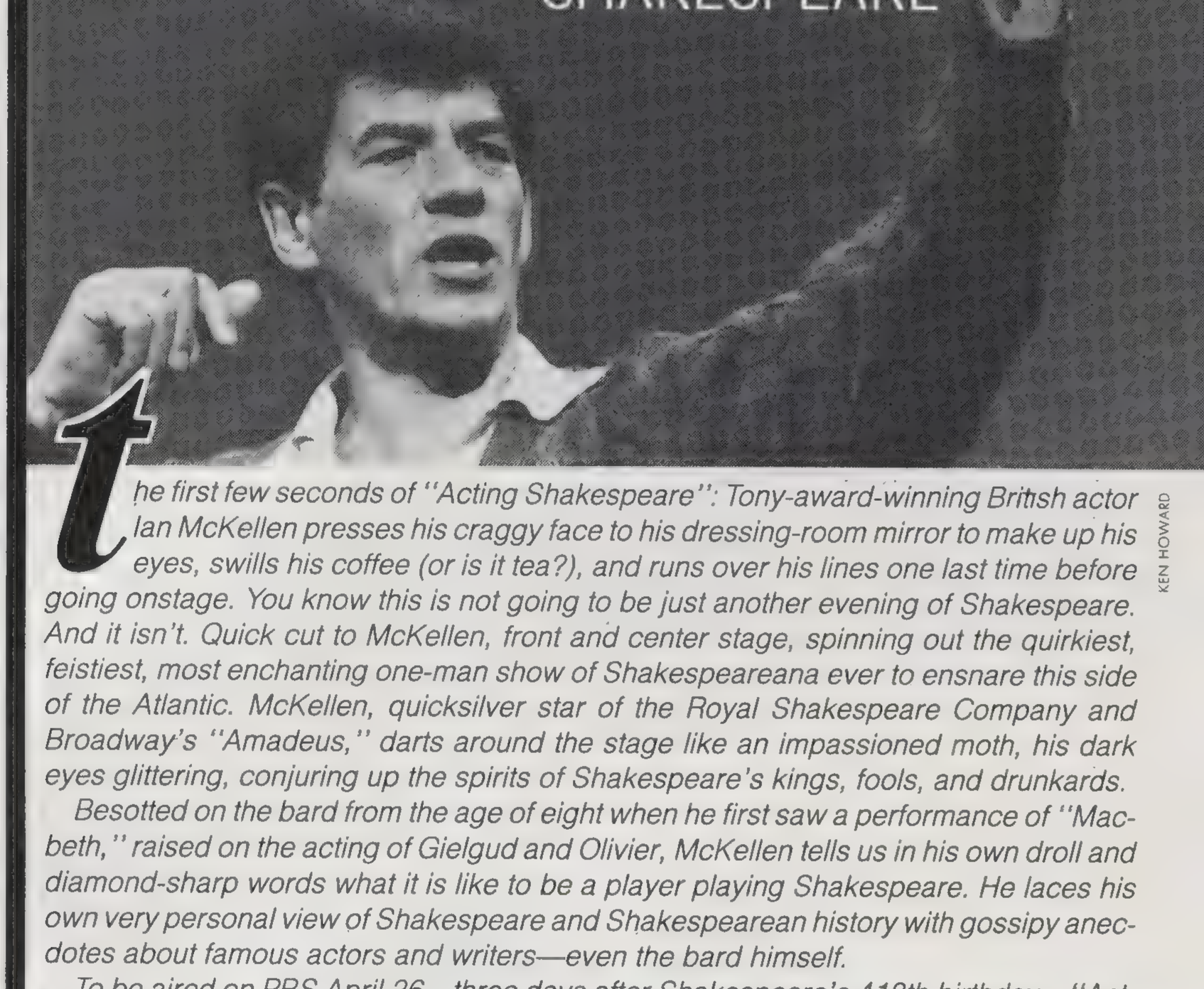
PEOPLE ARE TALKING ABOUT...

TV TV TV

IAN MCKELLEN: ONE MAN'S SHAKESPEARE



KEN HOWARD

The first few seconds of "Acting Shakespeare": Tony-award-winning British actor Ian McKellen presses his craggy face to his dressing-room mirror to make up his eyes, swills his coffee (or is it tea?), and runs over his lines one last time before going onstage. You know this is not going to be just another evening of Shakespeare. And it isn't. Quick cut to McKellen, front and center stage, spinning out the quirkiest, feistiest, most enchanting one-man show of Shakespeareana ever to ensnare this side of the Atlantic. McKellen, quicksilver star of the Royal Shakespeare Company and Broadway's "Amadeus," darts around the stage like an impassioned moth, his dark eyes glittering, conjuring up the spirits of Shakespeare's kings, fools, and drunkards.

Besotted on the bard from the age of eight when he first saw a performance of "Macbeth," raised on the acting of Gielgud and Olivier, McKellen tells us in his own droll and diamond-sharp words what it is like to be a player playing Shakespeare. He laces his own very personal view of Shakespeare and Shakespearean history with gossipy anecdotes about famous actors and writers—even the bard himself.

To be aired on PBS April 26—three days after Shakespeare's 418th birthday—"Acting Shakespeare" is a dazzling windfall for us grateful civilians.—D.M.

THE MAKING OF A HEROINE

A legend plays a legend: Ingrid Bergman as gritty Israeli Prime Minister Golda Meir

in this month's extraordinary two-part miniseries, *A Woman Called Golda.* Russian-born Meir grew up in Milwaukee, then emigrated to Israel at twenty-four, with her new husband, to become a kibbutz labor activist, politician, diplomat, and, at seventy, Prime Minister. The final scenes of Meir greeting her former foe, Egypt's Anwar Sadat, as he addresses the Israeli parliament are an affecting reminder of the painful price paid for peace. Week of April 24 on Operation Prime Time network.—D.M.

TV TV TV

Who Protects the Family?

In the past, America has seen the family as Dad and Mom and Dick and Jane and Spot. "Who Will Protect the Family?" asks an audacious documentary narrated by Pulitzer-winner reporter/author Frances FitzGerald on PBS the week of April 16. With North Carolina's ERA campaign as a backdrop, this tough, fair, compassionate program examines clashing attitudes that have propelled the nuclear family to the center of the political maelstrom. One side would protect family hierarchy, with man as law-giver and provider; the other stresses women's right to equal treatment under law. Actors and reactors in the ERA drama: politicians mapping back-room maneuvers, teenage demonstrators bused en masse from Christian high schools, female factory workers who believe in the traditional marriage compact while feeling ambivalent about its effect on their own lives. Among truths revealed: anti-ERA sentiments are often defensive—it's blamed for all from wife-abuse to porn—while welcomers view ERA as a crucial benchmark in the quest for social justice.—M.A.

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Mary Kay Blakely on. . .

riding with the Gang of Eight

Of glue thieves, jealousy, and the excruciating experience of "embarrassment"

Three mornings a week, I pull up in front of the white frame house with the green shutters on Bowser Street and honk the horn. Then I wait expectantly, with the three small pairs of eyes in the car, focusing on the front door. We watch for the brief puff of air behind the outside door—sometimes the screen door and sometimes the storm door—seconds before the inner door swings open and the first small body pops out. It is followed by four more bodies, which move with varying speeds, in various directions, toward us. I make myself comfortable. It's a short distance between the front porch and the car, but it will take a while.

In the winter, five woolly blobs emerge, moving thickly in overstuffed snowsuits, tied down with mufflers and stocking caps, clasped into boots and mittens. They advance stiffly, with the slow difficulty of elephantiasis victims. In the spring, the twenty freed limbs move swiftly, relieved of their trappings, but progress is then impeded by the mysterious laws and inviolate rules, the strange customs of carpoolers: "You can't step on cement," or, "You can only touch green."

If all the strategic drop-offs and points-of-transfer have been accomplished, these children, along with eight lunchboxes, and as many backpacks, schoolbags, notebooks, special projects "nobody can bump," must fit into my two-door car. We are a close group. This is my morning carpool, The Eight, the eyes in my rear-view mirror, the singular pleasure of my very young friends.

It's my responsibility, and one that I take very seriously, to remember whose turn it is to sit in the front. There is not actually more room in the front, with three sets of buns and me, but there seems to be, so it's the coveted position. Once, I made the grave mistake of letting Zak take two turns in a row, and I never again want to face those five pairs of injured eyes, staring grimly into the rear-view mirror.

Once we're seated, and all door handles have been removed from all ribcages, I do a quick recount. (We almost left once without Sara, who got stuck on the front porch—she couldn't leave on the day "you can't use any stairs.") We then head across the city to their school, and the conversation takes one of two directions. If the first question is "Did you read the newspaper this morning?" it means they want to talk politics, debate social issues. We began this tradition in September, when, to organize the clamor of our conversation, I would tell them about something in the newspaper. The hold-up in the grocery store, where the robbers glued everybody's hands to the floor, fascinated them. We deplored the thievery, but agreed that gluing somebody is a lot better than shooting somebody. Baird got hysterical at the notion of bandits pointing a bottle of Elmer's and shouting "Stick 'em up!" He was helpless with laughter for two blocks.

One morning, I didn't have time to read the paper, and I told them there was no story. The steady, opaque gaze in the rear-view mirror reflected a clear violation of a long and honored tradition. It was only October, but at age six, long and honored traditions can spring up practically overnight. Darren, my youngest, whipped around in the front seat to level his deadly, sideways glance at me, an expression he developed as a toddler when he suspected someone of trying to sneak off with his pacifier in the middle of the night. When he saw my discomfort, he softened. "Why don't you tell us a story from when you were a girl?"

I had been telling stories "from when I was a girl" ever since the eldest came home from kindergarten in a state of despair, after his first real brush with the excruciating experience of "embarrassment." I told him about an embarrassing episode from my girlhood, which I miraculously survived. Since then, as other crises and questions about life have arisen, there have been other episodes: "Once when your best friend liked somebody else better." "One time when you were very, very afraid." That morning, I told about the time I hadn't done my homework, and got called on in Miss Corcoran's class. And that morning, we established another tradition.

Most of the time they select the plot, but sometimes I fit in a topic of my own. Shortly after Jamie showed up with his enviable comic-book collection, and several eyes glazed over into an unattractive shade of green, I remembered a violent seizure of jealousy back in 1956, when my best friend Sandra got a new pair of boots for Christmas, and it cost us two whole weeks of being best friends. And right after the soccer ball disappeared from the school, I told them the story about my friend E-Jay, who got caught shoplifting in Ruthie's candy store across from the grammar school. Ruthie herself had caught him. E-Jay felt terrible about it because we all liked Ruthie and her husband—Mr. Ruthie, we called him. E-Jay wasn't allowed in the store after that.

"Not even after he said he was sorry?"

"No. Not even then."

A pause. "I think Ruthie was mean."

"No, Ruthie wasn't mean. If she saw E-Jay outside the store, she'd send one of us out with a few caramel bull's-eyes for him. But he couldn't come in anymore."

"But *why?* Why didn't he get to if he was sorry . . . *real* sorry?" The voice had moved up to lean on the back of the seat—I felt the breath on my neck.

"I don't know why. I guess Ruthie didn't trust him anymore."

"That's sad," the breath sighed, as it slipped back into the seat. It was sad.

The stories are chosen from a growing list of things the kids want to know about when I was a girl: "One time when your dad yelled at you for eating with your fingers." "If your sister tells on you, and you accidentally punch her in the back." "Why one day you wanted to live with your grandmother until your real parents came back." Frequently we come to a topic about which my girlhood offers no information, but I will do almost anything to avoid the disappointment in my rear-view mirror, and so I have, occasionally, taken great leaps into autobiographical fiction.

We were desperate one morning for a story about "When your pet died," and I told them the tragic day I discovered T-Bird's poor little limp body in the bottom of its cage. (Don't ask me why I named the canary T-Bird—I was in a panic to find a name, and one probably drove by just then. It could have as easily been my pet canary Chevrolet.) I had forgotten to put the cover on T-Bird's cage one night, and she had probably sung herself to death. I felt terribly guilty about it, but my mother had said that T-Bird was peaceful now, no longer suffering from her painful laryngitis. (I'm sure that's what my mother would have said, if she'd had the opportunity.) E-Jay helped me bury T-Bird along the fence behind the garage, and we stood there holding hands for a very long time. Afterwards, we played checkers, and I could tell that E-Jay wanted me to win.

Sometimes it's a real relief to pull into the parking lot so I can stop these perjuries about my own past. But most of the time I genuinely regret the end of the ride. I hang around to watch them climb the stairs, dropping their papers and bumping into each other. Some walk with a visible boredom, as if all energy has drained from their body through a tiny valve in their heels, some bounce with the juicy exuberance bright days trigger in the bodies of very young children.

I'm grateful to The Eight. They give meaning to whimsy. They are candid, imperious, outrageous, incredulous, and over-emotional. They inspire the fondest attachments and the most straightforward loyalty. So many feelings about them compress in that moment, three times a week, when the last of their unruly column disappears around the corner of the building: A ferocious sense of protection, a spirited affection, an earnest yearning for them. I watch them go forward, and they strike me as incredibly brave, The Eight. ▽

The Eight—"candid, imperious, outrageous, incredulous, and over-emotional"

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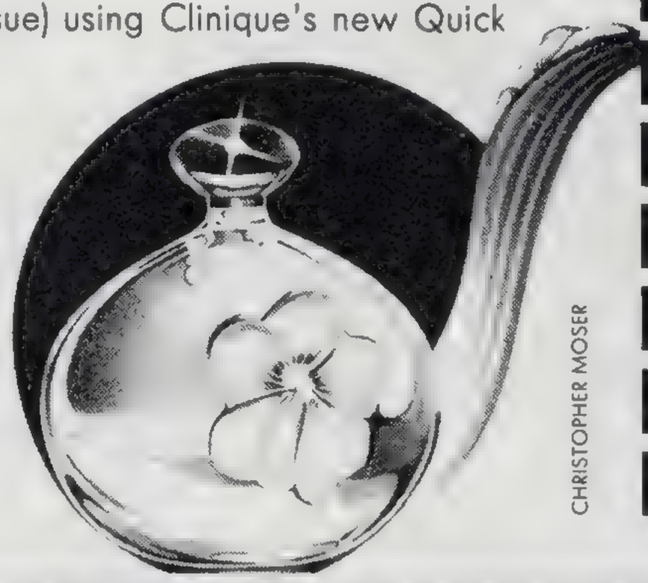
COVER LOOK

Warm-weather beauty at its best: glowing skin, the shimmer of coral-y makeup. On the cover and *left:* model Rosemary McGrotha in Roman Peach eyes, Apricot Gleam cheeks, Star Coral lips. All by Estée Lauder. Her newest skin-treatment: Rose Refining Mask. Yellow organza blouse, Halston Made-to-Order at Olympic Tower, NYC. Donatella Pellini Bijoux earrings, about $24. Details, stores, last pages. Makeup, Ariella; hair, Suga of Suga Salon. Photograph by Avedon.

Warm-weather skin care This is the season when perspiration, dirt, and pollution accummulate more rapidly on skin's surface—blocking pores, causing breakouts. Weekly visits to a skin salon can help deep-cleanse pores and revive skin. Two salons to check out: Orlane's Instituts de Beauté (at least seventy-five locations); and Aida Thibiant, whose line of René Guinot treatment products are now available in more than two hundred salons cross-country. . . Another "body part" to pay attention to: feet (all about them, later this issue) using Clinique's new Quick Improvement Foot Cream—cool and refreshing!

To remove excess oil/shine: press a cotton pad soaked in cold water on face, pat dry. It blots off oil, leaves makeup. From *Christine Valmy's Skin Care and Makeup Book* (Crown Publishers). More news: Valmy's treatment counter and mini-lab, now in Bloomingdale's, NYC.

Summer lifter: a splash of Nina Ricci's new Fleur de Fleurs Parfum de Toilette—longer lasting than eau de toilette, but not as intense as perfume . . . in a signed Lalique flacon (*left*).



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Oxibenzone, a derivative of benzophenone, is a UVA sunscreen. PABA (para aminobenzoic acid) and padimate O are UVB sunscreens.

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Horoscope

By Maria Elise Crummere **April**

Your Aries profile: Any committee or team would be fortunate to have an Arian as a member: industrious, resourceful, Arians are not only brimming with enterprising ideas, but they have the initiative, and determination, to follow them through. Arians are supportive in love, and enthusiastic, fun-loving friends—as long as they stay in the lead. Generally known to be strong-willed and competitive, an Arian will rarely take the back seat in any venture

CHRISTOPHER MOSER

Aries

MARCH 21–APRIL 19

Unexpected surprises lurk in every corner this month, particularly on the 10th, when a charming character stumbles into your life quite by chance. Don't look the other way—this is the beginning of an important new friendship! Resolve your quibbles with loved ones on the 16th; and, on the 23rd, seal your promise with a kiss. The key word after the 25th is cooperation; above all, put your ego on hold.

Taurus

APRIL 20–MAY 20

Your head will buzz with new ideas during the first ten days of April. Put one into action as fast as you can—the full moon on the 8th enhances your creativity, and makes any work you do a little easier. An old conflict, still unresolved, taps you on the shoulder on the 18th. Don't ignore it this time! By the 27th, all worries fade. Take the rest of the week slowly.

Gemini

MAY 21–JUNE 21

You start out the month busy with a handful of new projects—most of them designed to lead to self-improvement. If you slow down, and set your sights on one central goal, you can make important headway by the 13th. A conflict between two dear friends on the 23rd tears you away from the matters at hand. Maintain your diplomacy, and the troubles will soon cease.

Cancer

JUNE 22–JULY 22

An unexpected message on the 3rd starts the month off with a bang! Sober up by the 8th, when a tricky problem at work demands your full attention. The 13th is a most constructive day, and anything you accomplish then will ease your work load for the rest of the month. Don't be too hard on yourself after the 23rd—it's time to just relax and coast for a while. Give the day of the 28th over to celebrating!

Leo

JULY 23–AUGUST 22

The month of April starts off in a promising light. New information, received on the 5th, leads to high hopes for the future. On the 7th, however, personal problems carry over into business, and threaten to foil your plans. Don't despair! Take a short breather, gather steam, and—by the 20th—forge ahead! You have until the 29th to take advantage of a big dollop of good luck, so don't waste any time.

Virgo

AUGUST 23–SEPTEMBER 22

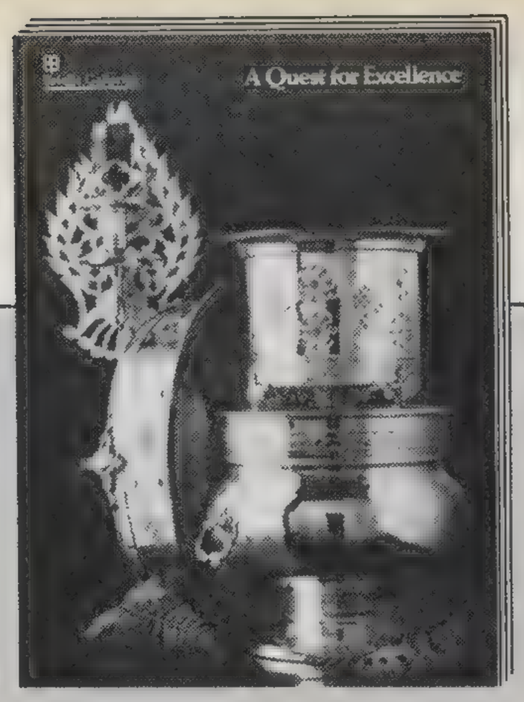
Your ruler, Mercury, the planet of fresh starts, lies in your sign until the 16th. If you are planning any new endeavors, *now* is the time to spring into action! On the 16th, Mercury enters Taurus, urging you to slow down, and devote some time to family and friends. On the 26th and 27th, some of your best-laid plans fall together with ease—leaving you satisfied and exhausted. Give yourself a well-deserved break the last week—any outing you go on with a loved one will be unforgettable.

Libra

SEPTEMBER 23–OCTOBER 23

Seek out any influential associates during the first week of April. If they recognize your talents, they will be indispensable partners later on. Don't oppose any propositions that come your way mid-month. Instead, push harder to cooperate—particularly from the 13th to the 23rd. This is a dangerous time to alienate anyone you care about. The last three days bring a welcome breath of fresh air.

(Continued on page 93)



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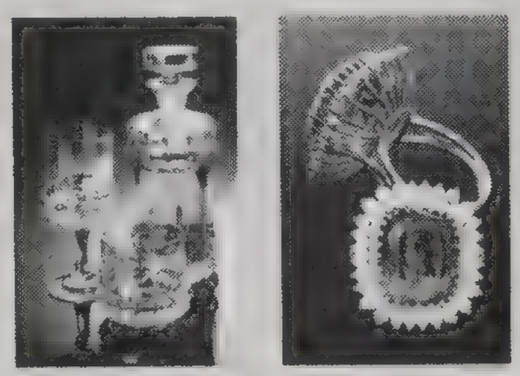

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HOROSCOPE

(Continued from page 91)

Scorpio

OCTOBER 24–NOVEMBER 22

After a few uninspired days the first week of April, Jupiter arrives in your sign on the 4th—rife with inspiration and fortitude! You're back on your feet in a hurry, and going strong all month long. On the 13th, a casual friend makes a tantalizing offer. If you can hold him off until the 17th, your lucky day, you'll be sure to make the right decision. During the last week of the month, your spirits fly.

Sagittarius

NOVEMBER 23–DECEMBER 21

Your ruler, Jupiter, usually bounding with energy, slows you down a bit early this month—but you aren't idle for long! By the 7th, a bubbling romance will perk your sagging spirits substantially—and the momentum builds. If you act on the unexpected on the 17th, a static month will turn into one of varied activities, with you in the limelight. Don't ignore a friend's call—your help is needed.

Capricorn

DECEMBER 22–JANUARY 19

Saturn, your ruler, inspires your homebody instincts this month—putting family life and domesticity high on your priority list. An incident on the 10th, designed to test your strength, turns a quiet week into a hectic maze of activity. Focus on your commitments to loved ones, and you'll get through this trying period fortified. Make a new wish.

Aquarius

JANUARY 20–FEBRUARY 18

For Aquarians, who often find themselves in the midst of unusual experiences, the month of April is brimming with new and remarkable encounters! A love interest urges you down a capricious path on the 10th. Pull back by the 13th, and take care afterwards to keep your secrets to yourself. On the 18th, some long-awaited information arrives—just in time.

Pisces

FEBRUARY 19–MARCH 20

Venus enters your sign on the 7th, bringing new love, new friendship, and a big dose of spring fever. Enjoy the moment, but don't lose your head! A brief encounter with a stranger on the 8th may tug at your heart-strings for a minute. Cool down and wait until the 15th—when love looks in your direction, and suddenly life is all wine and roses!

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Between Us

Has baby, will travel ...new lives, old gear...job-hunt help

By Lorraine Davis

1982 AMERICAN WOMAN: FIND HER ANYWHERE

On PBS-TV, April 27, May 4, 11, you'll see three remarkable documentary shows by an equally remarkable woman: producer/reporter Josephine Franklin-Trout shattered tradition, as a woman, to record the strange double-vision life in ancient/modern Saudi Arabia, interview the royal family, and she did it not only unveiled but pregnant. In that primitive country where oil generates one hundred million excess dollars every day, she depicted the resulting "cultural schizophrenia" by showing Saudi tribal dancers wearing flowing white robes—but (camera eye descends) shod in shiny black Gucci loafers.

Wife of a surgeon, now the mother of a nine-month-old daughter, Ms. Franklin-Trout studied political science, was an on-air reporter, and wrote for newspapers before, five years ago, she became senior Washington producer for the "MacNeil/Lehrer Report." Calling herself an independent, she says her only political financial contribution has been in support of ERA: "I can't believe that we are still having that conversation in this day and age—your basic Stone Age debate—right here in the United States."

THE IMPORTANCE OF PALS

"In today's job world, acceptance is more important than competence. Every enemy you make, even if he's a pygmy with a toothpick, will hinder you. Every ally, no matter how insignificant, will smooth your way and help you."

That little chunk of wisdom—as useful in personal life as in a career—comes from a job counselor quoted in *Upward Mobility* (Holt, Rinehart & Winston), by the staff of Catalyst, the national nonprofit organization that maintains a woman's information center (14 E. Sixtieth Street, NYC) and works to expand job and family options for women. This latest Catalyst book takes you from self-evaluation through assessment of employers, measurement of skills, balancing assets and liabilities, formal training, value of visibility, importance of office politics, and ways to get the most out of both mentors and lucky breaks. Included: many self-testing questionnaires (Why do we love these tests? Because we grade them ourselves?) and advice sifted from current self-help books.

If you're still looking for that first job, another excellent book from the staff of Catalyst, *When Can You Start?* (Macmillan), provides step-by-step coaching through the whole job-hunting process.

TO YOUR HEALTH

Hot Flash—that's the plain-talk title of the newsletter of the National Action Forum for Midlife and Older Women, established during a conference at the School of Allied Health Professions at the State University of New York, Stony Brook, where a resource center on women's health and health education has been started. Quoted in the newsletter's first issue, Matilda White Riley, Sc.D., associate director of behavioral sciences research, National Institute on Aging, told the conference: "Aging is not entirely fixed or determined by biology, but biological aging interacts with psychological and social aging, and this results in a great range of mutability." It's never too late to change.

"IF YOU CAN'T BEAT 'EM, CHANGE COMPANIES"

Whether you've attained job success or not, you can laugh along with Mary Lou Brady, Lucinda Dyer, and Sara Parriott, authors of some well-salted quips in "Woman Power" (Tarcher/Houghton Mifflin): e.g., when he says, "And who's the little lady," you say, "Your new boss."

THOROUGHLY MODERN MOTHERS

Two young women—Debbie Feldman and Suzanne Goldstein—both under thirty-five, with three children each under the age of six, will celebrate April 1 as the first birthday of their partnership in a Silver Spring, Maryland, shop; a lifesaver for inflation-battered budgets in the Washington, DC, area, it's now being replicated in other cities.

Modern Mothers' Exchange, at 8402 Fenton Street, offers new and used maternity clothes, used baby equipment, baby clothes, and toys on a consignment basis, giving mothers a way to capitalize on outgrown but still-good possessions and to acquire needed things at modest prices. The store even provides a play room for kids to enjoy while mothers shop. Happiness all around. For information, call: (301) 588-6868.

APRIL OUTLINES . . .

April 1: Artist Agnes Denes will work up seedbed, plant about two acres of downtown New York City with her spirit-lifting "Wheatfield," at Battery Park City, across from World Trade Center. Wheat seedlings should emerge April 10-15; harvest, about September 1.

April 2: Jeannette Rankin Day—nationwide dinners sponsored by National Women's Political Caucus celebrate birth date of the first woman elected to U.S. Congress. Call: NWPC, (202) 347-4456.

April 15: Sign-up deadline for "Stress-Away Spa" weekend of Woman-to-Woman in Washington, May 13-16, at Sea Colony Resort, Bethany Beach, Delaware. Get eligible by joining WTW. Write: Marj Skinker Productions, 8803 Walnut Hill Road, Chevy Chase MD 20815.

April 22: WINGS (Working in Network Growing and Sharing) of Forum International Exchange invites career/business-women to discussion of effective communication: 104 Beverly Road, Babylon NY 11702; (516) 587-7359.

April 24: Thirty rooms in towers of Cleveland's old Palace Theatre renovated and decorated by Ohio designers will be shown until June 6 (fashion show on June 2); this Diamond Shamrock Palace Towers Showhouse project, to benefit the revitalization of Playhouse Square and downtown Cleveland, sponsored by the Junior League of Cleveland, Inc. Information: 1228 Euclid Avenue, Cleveland OH 44115; (216) 781-1313.

April 7, 14: "The Game of Life", a two-part program on insurance by Women in Design/Chicago, open to the public. Details: (312) 787-2018.

April 24: "Investment Strategies for the Working Woman," introductory seminar by Janet Lee, at Marriott's Mountain Shadows Resort in Phoenix. Reservations: Janet Lee, Boettcher & Co., 2525 Arizona Biltmore Circle, Phoenix AZ 85016; (602) 954-0000.

This month and until May 16, in Austin, Texas, a show at the Lyndon B. Johnson Library Museum, "Texas Women—a Celebration of History," defining the contributions of women to the state; will travel to Panhandle Plains Museum.

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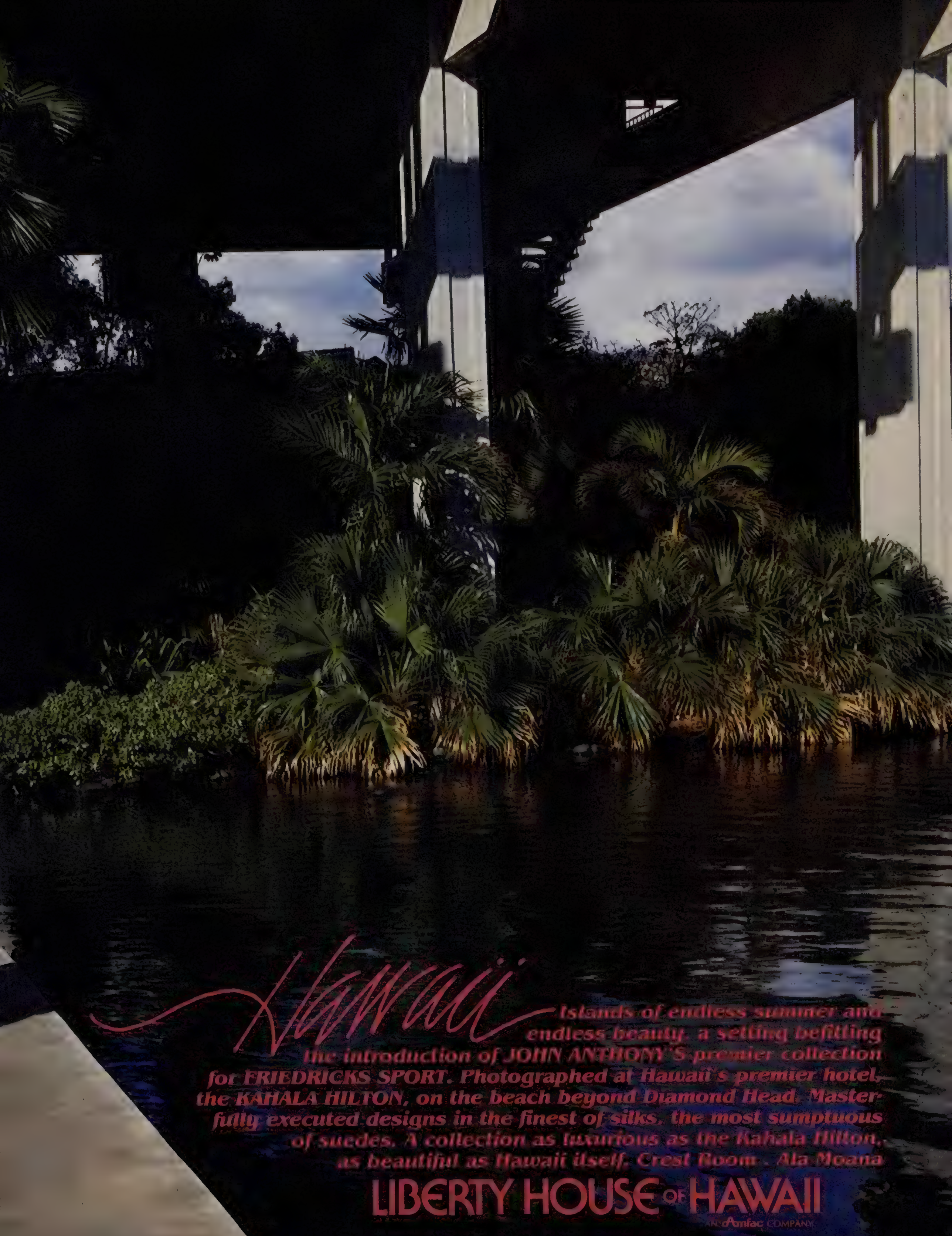
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YOUR LETTERS

(Continued from page 30)

name a few brunettes (the age I cannot, of course, be certain of)? . . .

I am not defending the network or the show. But I am getting very weary and a little wary of this constant and unyielding preoccupation some of us have with making certain there's a woman in everything no matter what. Does there really have to be? Why didn't she mention also that there are no Mexican or Oriental reporters on the show? Can't we just appreciate something at its face value, just on its merits alone? . . . Isn't this really discrimination or prejudice in reverse? . . . Helen Shinokawa
Los Angeles CA

While CBS prefers blond, Vogue prefers the ultra young. You should find out the number of times Brooke Shields has graced the covers of Vogue before you call CBS's kettle black. I agree she has a pretty face and probably sells magazines, but aren't you as guilty as CBS?
L. Cryer
Rusk TX

Pointers on painters
Barbara Rose's article comparing El Greco and Jackson Pollock (December, 1981) was interesting and informative regarding the formal similarities between the painting of the two artists. However, certain parallels she draws between aspects of their lives and work are not entirely warranted. El Greco's residence in Toledo, the seat of the Spanish Catholic church and an important center of aristocrats . . . cannot be compared to Pollock's retreat to the provincial Hamptons.

Recent scholarship reveals that El Greco was less a visionary of "turbulent mystical temperament" than a man of culture and erudition. The expressive quality of his painting does not derive from mysticism or exalted emotionalism, but rather from a formal arrangement calculated to such effects. El Greco's elongated figures, acrid colors, and compositional distortions were put to the service of a profound religiosity. He strove for the most expressive and iconographically accurate elements in his art, making him the greatest religious painter of his age. . . .

Consideration of El Greco as a mystic and visionary, whether personal or artistic, is outmoded and invalidated. We must not equate him with Pollock in such a simplistic manner, although El Greco's formal influence on Pollock is undeniable. Elizabeth A.T. Smith
Doctoral Candidate, Art History
Columbia University, NYC

Barbara Rose's article "Painters of a flaming vision: El Greco and Jackson Pollock" (December 1981) was really refreshing. Seemingly most modern art is a reaction to something, a social injustice, perhaps a war. It's reassuring to know that in modern times there has been a painter who painted for and from himself. Thanks for attempting to explain a greatly misunderstood Pollock. Your coverage of all art is appreciated immensely! Jody Lott
Angwin CA

Silent praise
Thank you . . . for the tenderly revealing description of a small portion of Gish Life (Lillian Gish, October 1981). [Joan Juliet Buck's] words depicted depth of perception and a mirror-like grasp of events as they transpired . . . I am a contemporary of the Gish girls and the earliest of the silents. As a child, I sat in our loved nickelodeon, gawking and reveling in ecstatic delight at the strange moving figures. It mattered not that my comprehension was extremely limited. I shed enough saline water to restock all the dried-up lakes in California.
Anthony DeCanio
Broderick CA

Wisdom of ages
I read with great enjoyment the article by Mary Kay Blakely, "Youth and Beauty, Age and Wisdom" (November 1981). She has a good sense of humor and a style that flows and holds your interest. In today's world, it's a pleasure to read an article that gives you a good laugh and leaves you with something else besides a terrible feeling, "Is anything going to happen that's not bad news?". . . Lois A. Diehl
Denver CO

Caring about children
I just wanted to say thank you for your article by Mary Kay Blakely "Do we hate children?" (December, 1981). There have been times when I have wept at the unfriendliness of some adults toward mine and others' children and yes, at their curt manner with me as a mother.

There is little hope for good in a society that no longer loves its children. N. Rarn
Vancouver B.C.

. . . As the mother of three children, I have suffered the stares and glares of both approval and disapproval from the general public. Some people indeed abhor and avoid those of us who tend to their maternal responsibilities in public. Those who are not so critical must have been there themselves.

Time and just plain sense brought me to the conclusion that my children have as much right to their little pleasures as anyone. If they choose to misbehave they will be corrected because of the goals I set for their behavior, not because of intimidating stares. If Mr. Professional is so sophisticated and worthy of austerity, he certainly has no business in a youth-geared burger joint . . . .

In light of the demands made on mothers, I sometimes feel that we, as the victims of these uncomfortable situations that Mary Kay Blakely described, should also make demands, demands that we are more tolerated. It is my chosen profession and I will certainly give it my best shot. Claudia S. Shiflett
Gordonsville VA

I found the December article entitled "Do we hate children?" to be very biased. The author stated that "almost no other workers experience the intolerance that mothers do."

That's because most other workers do their work *at* work, not in a restaurant or homes (theirs or someone else's). If a construction worker brought his jack-hammer into a restaurant (or a beautician her hair dryer) chances are that he or she would meet with the same icy disapproval. Why do mothers with whiny kids feel that everyone else should suffer just because they are too cheap to hire a babysitter when they shop or go out to lunch? . . .
Edwina M. Horvat
Wyoming MI

Correction: *The jacket, skirt, and blouse on page 355 of March 1982 Vogue are by Stanley Sherman; we regret the omission of his name.*

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Q I want to exercise regularly but can't fit it into a working day. Do companies ever make fitness an employee priority?

A We took your question to Jess A. Bell, president of Bonne Bell, Inc., who was among the first to establish fitness as a corporate objective.

"The most important consideration is that exercise must be made convenient in both time and place," he says. "At Bonne Bell, we built an outdoor jogging track and indoor health club including shower facilities, then added one-half hour to our employees' lunch breaks, so that they could exercise during the work day.

"As additional incentives, we hire jazzercise and aerobics instructors and split the cost of these classes with participating employees."

What if your company can't afford—or doesn't have the space for—such a lavish program? "The impetus for health can still come from the top," says Bell. "Walk to work, or ride a bicycle, when possible—and encourage everyone to do so. Use your lunch hour for exercise. Even if you can't get outside, close your office door and jump rope or do stretch exercises for ten minutes or so. If there is a health club nearby, have the company offer to split the membership fee with its employees and offer financial incentives for continued use of facilities. Set aside an extra storage room as an exercise area and hire an expert to hold classes there."

At Puritan Fashions in NYC, for example, chief executive Carl Rosen recently instituted a mandatory early-morning exercise class for his eight top executives, held in a carpeted "mini-gym" area just big enough for the nine men and their trainer.

Bell adds, "The benefits have far outweighed the costs of our program. We now have better morale, less absenteeism, lower medical costs. In fact, our insurers didn't recommend any additional coverage, viewing our program as a preventive health measure."

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Q I like the "bare look" of wearing translucent nail polish, but find that the tips of my nails look discolored. How can I make them whiter?

A "One of the most common causes of discolored nails is nicotine staining from cigarettes—and in that case the only permanent cure is to stop smoking," says Jessica Vartoughian of Jessica's Nail Clinic, Inc., at Helena Rubinstein Beauté in NYC. "But it is also true that some women naturally have whiter nails than others."

Jessica cautions against using bleach to whiten the nails, "as this can cause brittleness and breakage. A better choice is simply to apply white nail enamel under the nail tip before applying a base coat and polish." Another choice: using a nail-whitening pencil (like Max Factor's, which has a soft rubber cuticle shaper at the other end). In the case of severe discoloration, consult a dermatologist, as this can signal an infection or other health problem.

Q With all the bareness this spring drawing attention to my legs, should I shave? use a depilatory cream? wax my legs?

A All three of the methods you mention are fine for temporary hair removal (electrolysis, the only permanent method, is not commonly used on large areas). As facialist Dorit Baxter, who runs a full-service salon in NYC, points out, however, these methods do have varying degrees of "temporariness."

Shaving is the most temporary method, "since stubbles can begin to appear as soon as six to eight hours after you've shaved," notes Ms. Baxter. While it is not true that shaving causes hair to grow back faster, it does often appear coarser and more bristly as it begins to grow back because of "stubbly" ends. If you shave, wet your skin first, so hairs will be softer and easier to remove, with nicks and cuts less likely.

Cream depilatories usually keep legs smooth for two to three days, says Baxter. Dermatologists caution that depilatory creams can cause skin irritations, particularly if left on too long. Most manufacturers recommend doing a patch test before using their products, applying cream to a square inch of skin for ten minutes, rinsing it off and waiting twenty-four hours to be sure that no irritation develops. Since the "bikini area" (around the groin) is particularly sensitive, doctors suggest that a depilatory be left on for a shorter time here than in other areas—and that it not be used too often. If skin is slightly pink after the depilatory is removed, applying a soothing fragrance-free moisturizer may help.

Waxing is the longest-lasting of temporary hair-removal methods, keeping legs free of hair for up to four weeks or longer, depending on individual rates of hair growth. "Done properly, with comfortably hot wax, it should not be painful," says Ms. Baxter. "And, because waxing removes hair from below the skin surface, it does provide the slowest rate of regrowth of these methods."

EDITOR'S NOTE: *Two depilatories to try: Bikini Bare and Sally Hansen's new ones for the body and face.* ▽

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De Chirico's enigmatic "Song of Love," 1914; oil on canvas, Museum of Modern Art, NYC, Nelson A. Rockefeller Bequest

Talking about... Art

Portraits from our past...De Chirico as mentor of '80s Neo-Expressionists

By Barbara Rose

While we are witnessing a worldwide reaction against abstraction, William Rubin, director of the Department of Painting and Sculpture at NYC's Museum of Modern Art, has organized an exhibition of the Italian painter Giorgio de Chirico, leader of the opposition to Cubism and the first wave of abstract art. De Chirico, originally a Futurist, was a pioneer of *pittura metafisica,* the metaphysical style that prefigured the unlikely and illogical Surrealist juxtapositions. Rubin's timely exhibition reveals that De Chirico's historical role as the proponent of a new style of post-abstract representational art has indeed been underestimated. One realizes that as early as 1914, in such paintings as "The Song of Love," De Chirico anticipated the Surrealist involvement with mystery and enigma, as well as the return to academic styles embraced by many Surrealists in the 'twenties.

The key to De Chirico as well as to today's international "new wave" of representational art is *reaction.* De Chirico is perhaps most notable as the artist who created the first style labeled as modern that rejected most of what modernist artists since Cézanne had fought for; this style was not a rejection of representation but a rejection of the perspective, tonal modeling, separation between outline and color that characterize academic art in favor of a fresh vision.

Parallels between the situation today and the instability triggered by World War I are startling. One is especially struck, for example, by the relationship between political and artistic reaction, as well as by the attempt on the part of Italian and German artists to challenge the hegemony of the School of Paris with nationalistic styles rooted in the historical past of Renaissance Italy and Gothic Germany. Today, we are seeing similar reactionary challenges to the leadership of the New York School, which built on the progressive esthetic of French Cubism. How and why this is happening, as well as De Chirico's seminal role in this new development, are questions implicitly raised by this important exhibition, organized through the International Council of the Museum and made possible by a grant from Martini and Rossi, opening April 3 at MOMA.

The outstanding achievement of Colonial American art was the formal portrait, commissioned as a commemoration of its sitter before photography took over the function of duplicating the human effigy for posterity. The portrait was not only permissible in puritanical America, which outlawed ostentatious decoration and religious art, it was a desirable proof of the owner's material well-being and an ancestor image in a new country where roots were hard to find, a status symbol for prospering families.

At first, the portraits by unsophisticated Colonial limners were stiff folk icons based on long outdated European traditions. Gradually, as wealth and sophistication increased, patrons might commission artists of talent who had been trained on the Continent. At the apex of this development was the society portrait or official state portrait "in the grand manner" of European court portraiture. Subjects such as George Washington (whose famous portrait by Gilbert Stuart is identical in the popular mind with the first President himself) or Thomas Jefferson and Ben Franklin would be painted in their finest clothes with drapery swags, elegant furniture and in formal poses denoting their elevated station as leaders. In the nineteenth century, such social-climbing hostesses as Isabella Stewart Gardner, Sargent's patron, commissioned the requisite glamour portraits of themselves as young women wearing the latest finery.

This month the National Portrait Gallery in Washington, DC, shows *American Portraiture in the Grand Manner: 1720-1920,* organized by Michael Quick, curator of American Art at the Los Angeles County Museum of Art. Exhibition remains open until June 6, 1982, and contains some superb works by such masters as John Singleton Copley, Gilbert Stuart, Thomas Sully, John Singer Sargent, and George Bellows.

"Mrs. Edward L. Davis and Her Son, Livingston Davis," 1890, by John Singer Sargent; oil on canvas, Los Angeles County Museum of Art, Frances and Armand Hammer Purchase Fund

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Talking about... Collecting

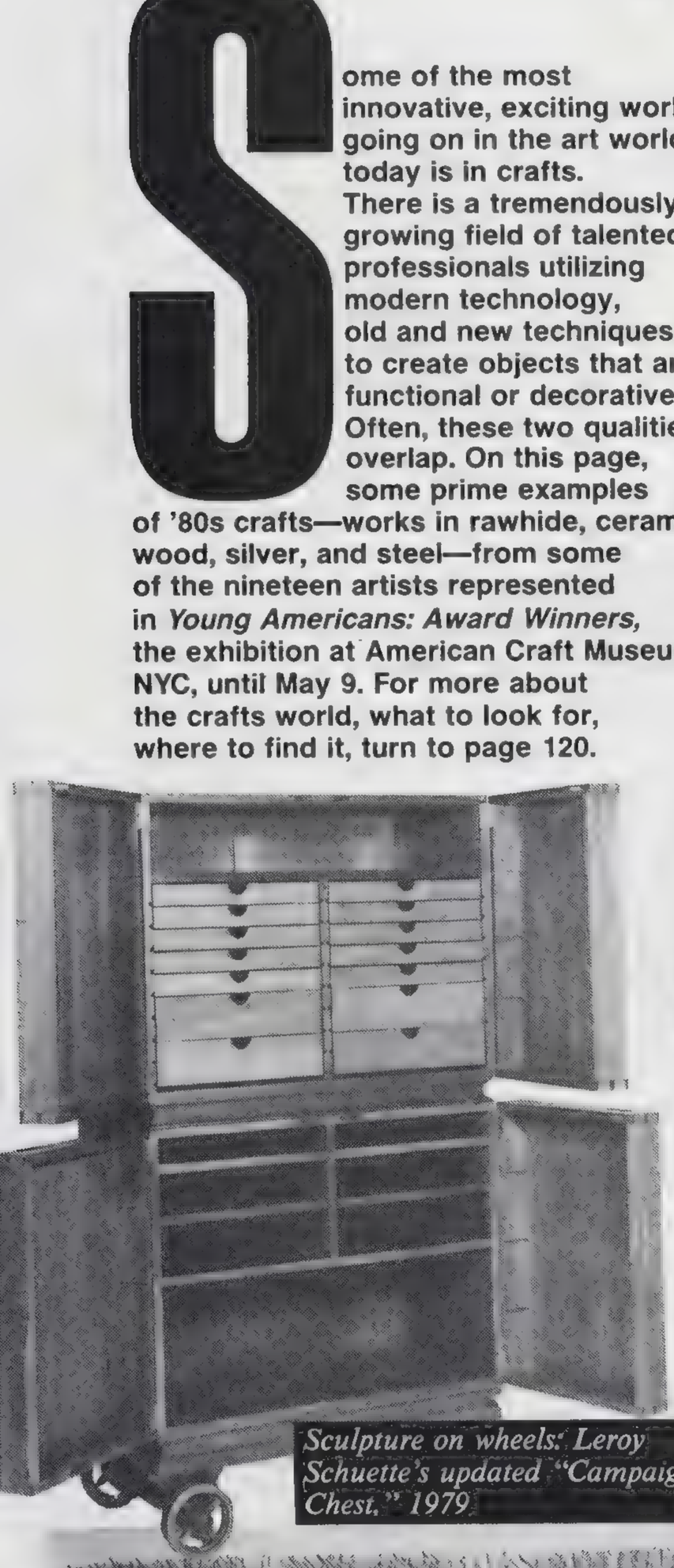
Hand-built earthenware "Vase with Green Sprigs," 1981, by E. Andrea Gill

The great crafts Renaissance...what's happening...where to find the best

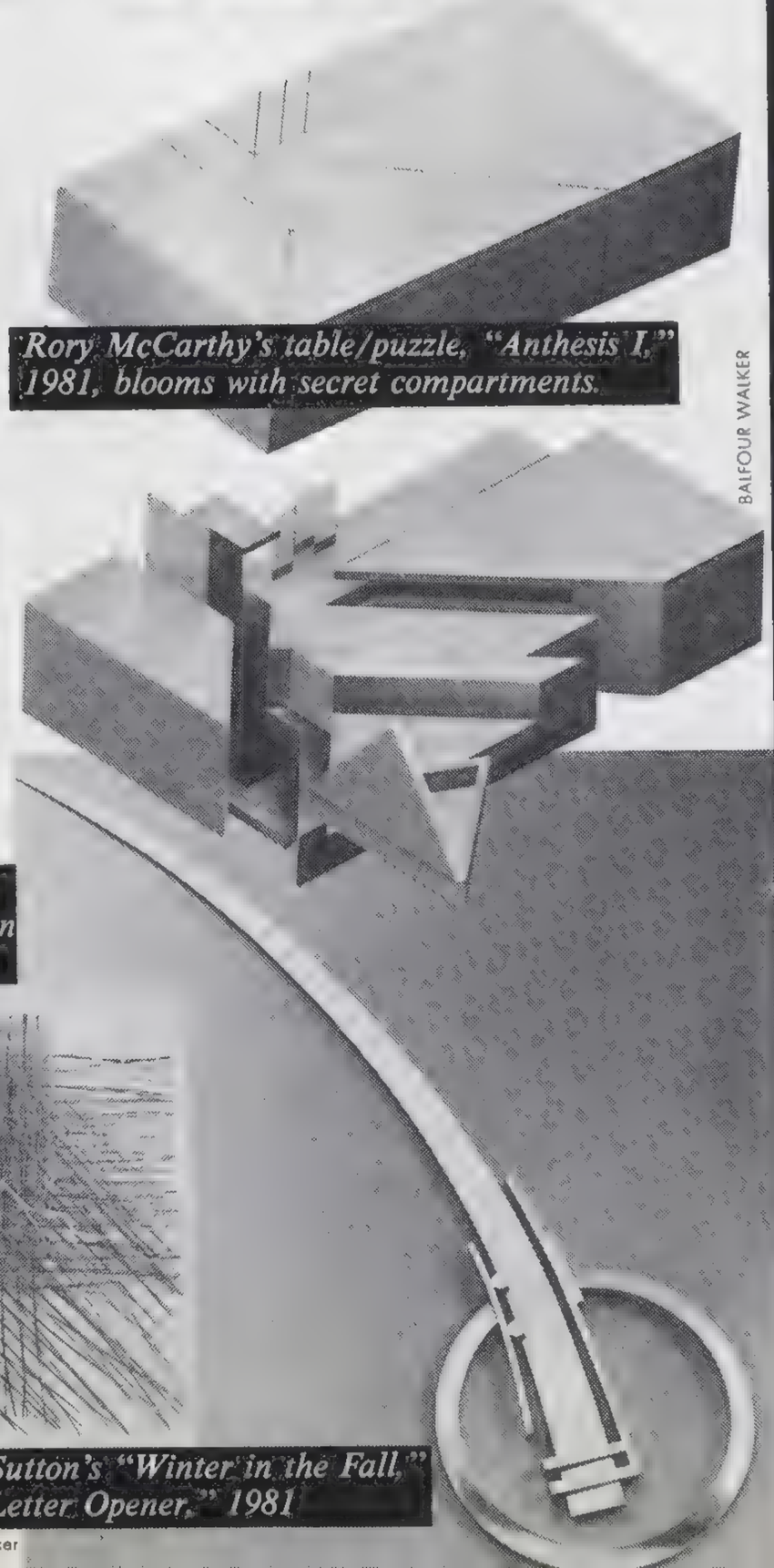
By Sandi Britton

Some of the most innovative, exciting work going on in the art world today is in crafts. There is a tremendously growing field of talented professionals utilizing modern technology, old and new techniques, to create objects that are functional or decorative. Often, these two qualities overlap. On this page, some prime examples of '80s crafts—works in rawhide, ceramics, wood, silver, and steel—from some of the nineteen artists represented in *Young Americans: Award Winners,* the exhibition at American Craft Museum, NYC, until May 9. For more about the crafts world, what to look for, where to find it, turn to page 120.

Hand-stitched rawhide vessel (untitled), 1981, by J. Pearson

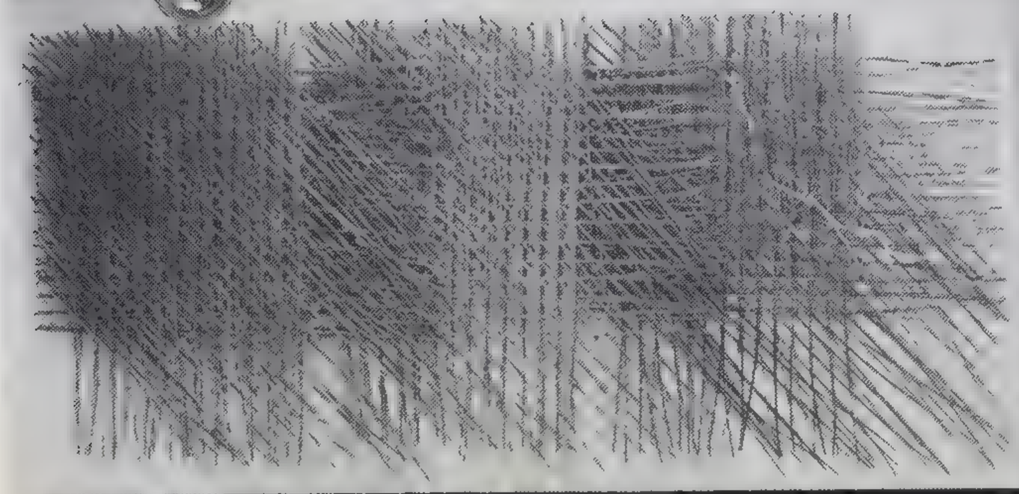


Sculpture on wheels: Leroy Schuette's updated "Campaign Chest," 1979



Rory McCarthy's table/puzzle, "Anthesis I," 1981, blooms with secret compartments.

BALFOUR WALKER



Above: Lashed-willow wall piece, Carol Shaw-Sutton's "Winter in the Fall," 1981; right, Susan Hamlet's silver and steel "Letter Opener," 1981

Photographs taken by George Erml and Balfour Walker

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CRAFTS RENAISSANCE

(Continued from page 119)

In today's collecting market, fraught with uncertainties, the collector who comes out ahead of the game is like the man or woman who marries for love, not money. In this fluctuating economy, where all but top-quality, top-priced collectibles are losing ground as the star-studded investments they were for a long time, buying for love, not for investment, more than ever makes very good sense.

One area that still offers top quality at reasonable prices, is the crafts world. (A note for those who may confuse crafts with folk art. While both are works made by hand, folk art is spontaneous, created anonymously by people with no formal art training; crafts are made by formally trained artists and are identified by those artists' names. Folk art is often shown alongside modern crafts to point up the crafts' historical antecedents.) Although works of the acknowledged masters (in glass and ceramics, for instance) are commanding higher prices than ever before, these sums are still modest in relation to those received by nationally and internationally recognized names in other areas of the art world.

Not that bargains mean as much to crafts collectors as you might think. Funny people, crafts collectors; they have always tended to be of the marry-for-love-not-for-money school when it comes to buying, more interested in the work itself—and the artist who has made it—than in any future value it might have. And the happy news is that there is a crafts renaissance, especially in this country. More original, top quality work—much of it very witty—by highly professional crafts people is available than ever before.

Where to look

The places to look for crafts: at galleries that specialize in exhibiting crafts, like the Renwick Gallery in Washington, DC; The Elements Gallery in New York; Braunstein Quay or the Allrich Gallery in San Francisco; The Hand and the Spirit Crafts Gallery in Scottsdale, Arizona; at the artists' own studios and workshops (The American Craft Museum in New York lists twenty-five hundred names and addresses in their library); and at crafts fairs where entrants are carefully screened. Such a one: the fair held annually in Rhinebeck, New York, by American Craft Enterprises, the marketing arm of the American Craft Council. For "historical" works in ceramics and glass, especially from the 1930s: the better auction houses.

Why crafts now?

What accounts for the spectacular flourishing of handmade objects that are almost a contradiction to the industrialist, mass-produced, highly technical society in which we live? Paul J. Smith, director of the American Craft Museum, in New York City, believes it is because "our increasingly dehumanized environment, with its chilling and sterile architecture, smaller living spaces, cries out for more personalized objects. Also, our present economy is encouraging us to buy quality, to buy things that have meaning and last."

The need to create these things is as great as the need to own them. Says Smith: "People who are involved in working with their hands take great pride in the process of working with them. It's a very special experience and a very humanistic one." Their work expresses their makers' sensitivity to the materials that are their special element. "Artists are utilizing whatever they can, even new materials such as plastic—plastic combined with non-precious metals in jewelry, or with wood and metals in furniture—along with techniques and tools that work best, to create what they want to."

Techniques

As Smith explains: "The best professional craftsmen today draw upon traditional techniques that are thousands of years old, and sometimes combine them with a new technology to create a whole new esthetic in keeping with our times. There is no traditional technique that hasn't been recycled or brought back into use. In the textile arts alone, there are decorating techniques such as tie-dying, printing, batiking. Felting, one of the earliest cloth-making techniques, is again very popular. There's a revival of interest in paper-making: paper artists are working directly with pulp to create works of art. The first show in our new Museum II in New York City (opening in May at 77 West 45th Street) will be a survey of contemporary paper-making."

Today's crafts explosion had its start in the counter-industrial movement that began in England in the latter part of the last century and was brought here as the Arts and Crafts Movement. The commitment to crafts on a much larger scale surfaced after World War II, when professional training programs for artists who wanted to work with specific materials became more widely available in art schools and universities all over this country.

This is a good time for crafts artists. They are finding more outlets for their work than ever before: many large department stores focus on American art forms, owners of office buildings and shopping centers commission large works such as wall hangings; galleries accept special orders for custom-made furniture or very personalized clay sculptures. There is also more mass marketing, with galleries and stores taking orders for, say, up to one hundred pieces of one type of work.

A further development: "We're going to see more amateur involvement with crafts as more of us enjoy shorter work weeks and increased leisure time," Smith believes. "And there is certainly a place for 'loving hands at home.' But on a professional level there are increasing efforts to represent the very best, and the public is responding to quality work. Crafts are a very vital part of the American cultural complex." —SANDI BRITTON

For more about crafts collecting, see article and photographs on Mary McFadden's collection of crafts, starting on page 344.

BEFORE YOU START TO BUY

Paul Smith's advice for beginning crafts collectors: First educate your eye. Go to crafts fairs and to gallery shows, to crafts museums such as the American Craft Museum in New York City, the Craft and Folk Art Museum in Los Angeles. Subscribe to the specialty publications that appeal to you, such as *Fiber Arts, Studio Potter, Ceramics Monthly.* Keep up with what's going on in the crafts world by reading crafts magazines. The American Crafts Council's *American Craft* is published six times a year and each issue carries a calendar of events in the crafts world. Then, when you're ready to buy, you'll know what's good, what you like, and where it's available.

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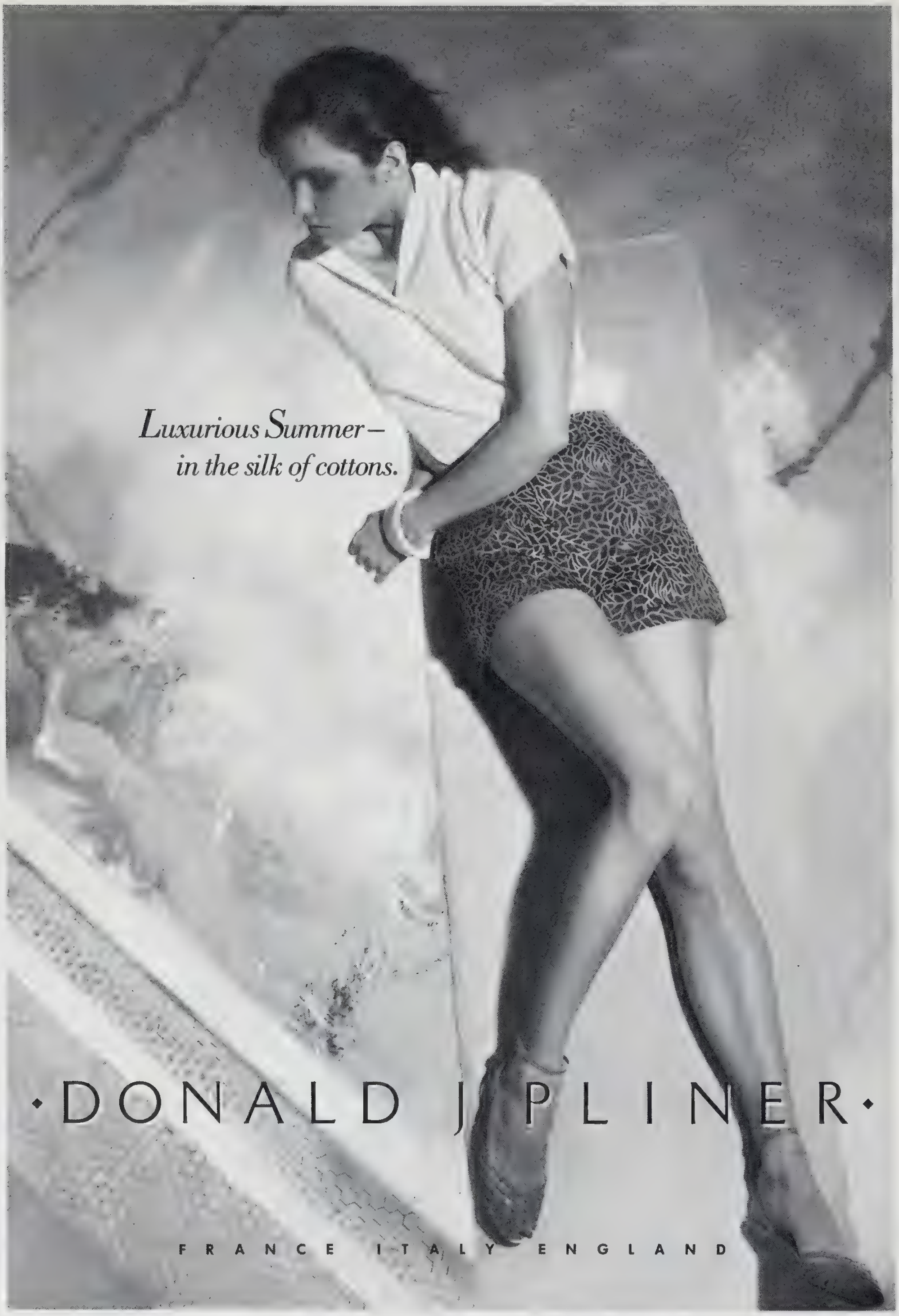

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HAIR NOW

summer style

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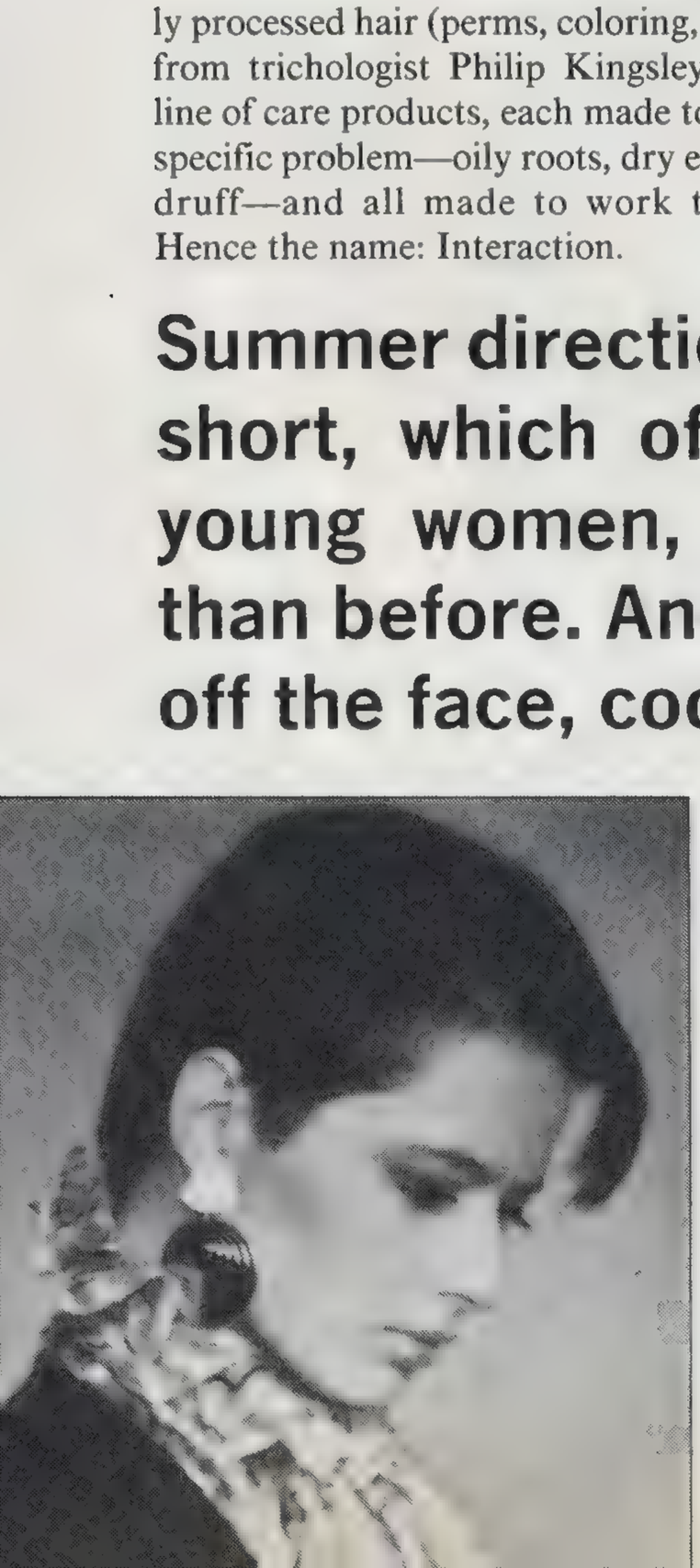
Sun takes its toll on hair as well as on skin, though its damage to hair isn't nearly as permanent. But, drying, breakage, and discoloration usually brought on by too much sun exposure and chlorine can be prevented, and now is the time to start—with a treatment routine to get your hair into its healthiest condition by summer. For most women, this means changing to a deeper-penetrating conditioner, or to a conditioner that's adaptable. One that can be used year-round and left on longer in summer is Finesse, formulated so that it conditions more deeply the longer it's left on—from a few seconds for instant conditioning to five minutes for intensive treatment. From Helene Curtis. . . . Hair that's already damaged from coloring, perms, or too much heat styling is especially vulnerable to more damage in the sun. In Vidal Sassoon's three-step "system" for sensitive hair, step two is a protein conditioner for restructuring hair that's been damaged. . . . More help for chemically processed hair (perms, coloring, or both), from trichologist Philip Kingsley: A new line of care products, each made to tackle a specific problem—oily roots, dry ends, dandruff—and all made to work together. Hence the name: Interaction.

Unexpected mix of hair textures, from John Sahag—*above,* the charm of curls on top, with hair combed straight in back for maximum length

Think of your hair in seasonal terms, advises hairdresser John Sahag, and go for a cut as a warm-weather refresher. Three inches off now and the change is dramatic but not drastic—by October, hair will be back to its original length.

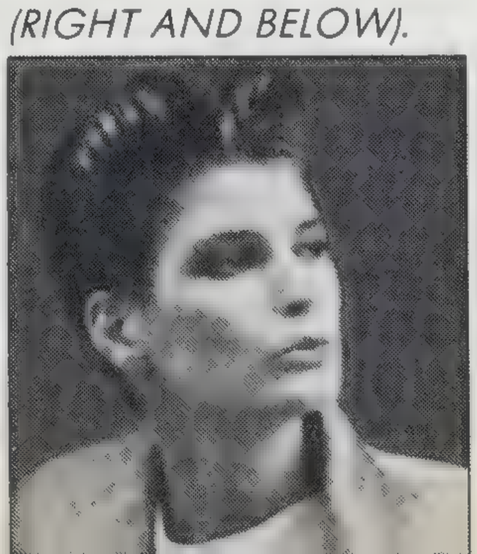
Summer directions: hair that's very short, which often looks best on young women, or simply shorter than before. And—for all women—off the face, cool, easy...

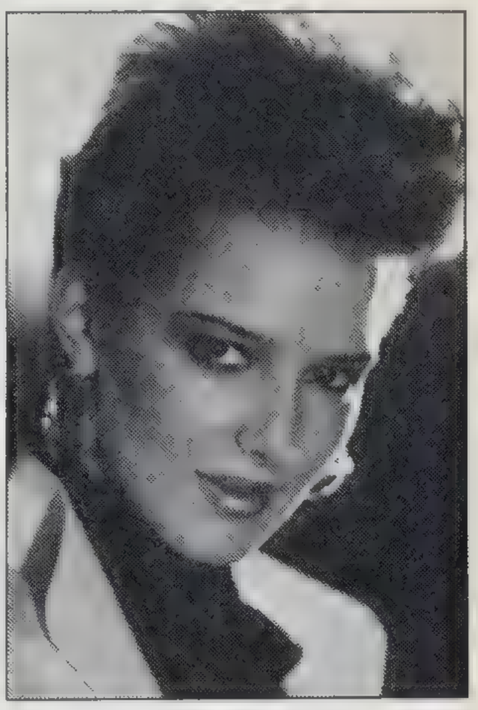


A CHANGE OF FOCUS, FROM THE HAIR ITSELF TO THE FACE: "HAIR IS MOVING AWAY FROM BEING A FRAME FOR THE FACE AND BECOMING A COMPLEMENT TO THE FACE INSTEAD," SAYS HAIRSTYLIST CHRISTIAAN. THE NEW AIM OF A STYLE IS "TO EXTEND THE LINES OF THE FACE." LEFT, YOU SEE ONE OF HIS EXAMPLES. SHORTER HAIR USUALLY CAN BE MANIPULATED MORE EASILY, LACKING THE WEIGHT THAT PULLS HAIR DOWN.

Left: Earrings, Ann Peerce. *Above, right* Earrings, M&J Savitt. Details, stores, last pages

THE STROKE OF A BRUSH, NOT THE CUT, DETERMINES THE LINE OF HAIR NOW, CHRISTIAAN SAYS. ON THE TOP OF THE HEAD, WHERE HAIR NATURALLY GROWS TOWARD THE FACE, HE "TRAINS" IT FROM THE ROOTS TO GO IN A NEW DIRECTION FOR HEIGHT WITHOUT TEASING (RIGHT AND BELOW).





A NEW EMPHASIS ON "GROOMING," AS CHRISTIAAN CALLS IT. HIS TOOLS: A BRUSH, AN ELASTIC HEADBAND TO PUT AROUND THE HAIRLINE, AFTER SHAMPOO—DIRECTS HAIR AWAY FROM THE FACE.

ROBERT HAÏK

PHOTOGRAPHED BY ROCCO LASPATA

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Apologies: right way to say you're sorry

False regrets are worse than none

BY BARBARA LANG STERN

In recent years, psychologists and sociologists have reported that, generally speaking, women apologize more than men. This sometimes is attributed to women's having been conditioned to make peace, to smooth things over for others, even at the cost of taking unwarranted blame on themselves. In their essay "The Sexual Politics of Interpersonal Behavior," psychologist Nancy Henley and feminist author Jo Freeman observe that among other "characteristics of persons in inferior status positions are the tendencies to hesitate and apologize. . . ."

Many different experiences can cause an individual to grow up feeling guilty, apologetic, inferior, or self-effacing; but it's also possible that over-apologizing has become a habit or attitude you'd prefer to try to change. If you keep track of how many times a day you say "I'm sorry" and about what, you soon might decide to drop those words from such expressions as, "I'm sorry, but I have to disagree with you," or, "I'm sorry, but you'll have to do this job over." If you feel you must soften your statement, "Unfortunately," would be a better way to start.

An apology suggests that you're accepting some degree of fault or blame; so when the weather's bad, express regret to your guests, "What a shame . . . I'm disappointed . . ." but don't apologize, as if you were responsible for the rain.

If all this seems like a mere quibble over language, remember, not only do words carry what we want to say, but the words we choose also influence how we feel about ourselves, and how others perceive us.

There *are* times, of course, when a sincere apology is in order either from or to you. In Greek, apologia originally meant a speech in justification or defense of something; but, all too often, an apology today remains a defense of bad behavior rather than the confession of guilt the word implies in English.

"Without question, there are people who do not apologize sincerely," said Richard C. Robertiello, M.D., a New York City psychiatrist and psychoanalyst. "Someone will be late or cancel an appointment or do something else that hurts or upsets you, and then try to disarm you with a so-called apology that's given with little or no evidence that the person really feels contrite or has a conviction about not repeating the behavior."

The difficulty, of course, is that you *are* apt to feel disarmed and not know how to handle the apology even when you recognize it as insincere or manipulative.

"In such cases, one thing you might want to consider is whether the individual's distressing behavior is part of an established character pattern," observed Dr. Robertiello. "If it is, apology or not, pressure from you for a basic change in personality isn't likely to succeed. You may have to say to yourself, 'This trait is part of this person; and this individual does or doesn't have enough good qualities so that I'm willing to put up with the negative ones.' "

However, there may be other times when you accept an unsatisfying apology simply because you want to avoid conflict and confrontation. "I think this frequently is a mistake," said Dr. Robertiello. "Not only are you denying your own angry feelings; but also, if you reward or accept bad behavior, it will persist. So you're better off dealing with the action that upset you and with what you want the other person to do about it."

It's possible that over-apologizing can become a habit, an attitude

What you want from the person who has hurt you—and what you can give when you've wronged someone—is a real apology, which, Dr. Robertiello pointed out, consists of several elements: admitting the wrong, expressing regret about it, resolving not to repeat it, and then in some sense paying for what was done. "Melanie Klein, the late English psychoanalyst, has observed that there has to be real guilt about having hurt another person and then there has to be an act of reparation," continued Dr. Robertiello. "The word 'reparation' is essential. Saying I'm sorry is important, but I've also got to repair the damage I've done.

"If the 'injury' is minor, maybe the reparation is just buying someone a drink or doing a favor or sending flowers. But occasionally I've said to someone I knew I'd distressed, 'I really want you to think of something I can do for you, to make it up, so you'll know I mean it when I say I'm sorry. I'm willing to pay for what I did literally as well as figuratively.' One person asked me for some professional time without charge, and I was happy to give it."

Dr. Robertiello suggested that most people don't attempt reparation along with an apology because often they don't allow themselves to really experience the guilt. "It bothers us to think we've hurt somebody, especially someone we care about," he said. "So if the person we've hurt will let us off the hook and spare us from having to deal with our uncomfortable feelings by giving us a quick forgiveness, we're usually relieved. However, this avoidance doesn't necessarily rid us of a nagging sense of guilt—nor does it eliminate some residual resentment that the other person may harbor. Only a specific, concrete act will accomplish both those goals— and it probably will strengthen the relationship as well." ▽

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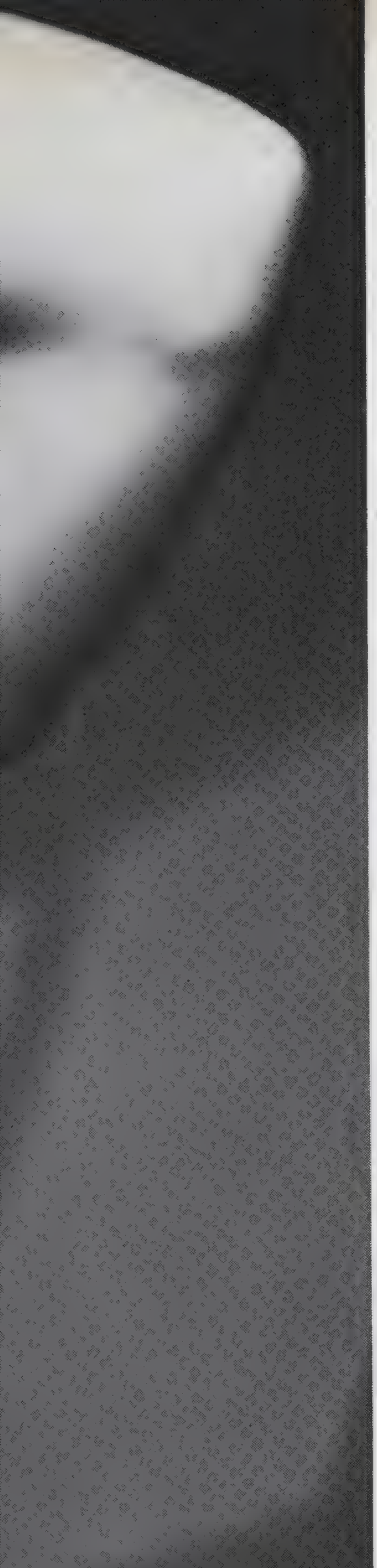

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BEAUTY NOW

summer tips

A switch to lighter fragrances... "escape" colors for eyes... three beauty shortcuts

Everyone's always looking for makeup shortcuts and tricks, especially in summer. To keep in mind: bronzers (shimmery or not) to give the look of a tan, without sun's damage ... eyelash dyeing—it saves time every A.M., needs touching up only once every six weeks (... great for swimmers) ... nail "extensions"—for strength rather than length ...

Because fragrance "travels faster" in warm weather, you may want to switch to a lighter version of a favorite scent. Or try a single-note floral: Jasmin—one of the newest by The Perfumer's Workshop. . . . Or, go for a tangy, non-floral-y scent such as Molyneux's newest, Gauloise—an unusual blend of Eastern spices, musk, and country roses with a predominantly green note, offering both freshness and sensuality. An upbeat change of pace for a warm day.

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Top photo: Fashion by Dana Côte d'Azur: earrings, Marcella Saltz: details, stores, last pages

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Talking about...

Photography

Portrait of Paris: arresting images from a dazzling group of photo-visionaries, and a master story spinner's affectionate tribute to one of them—intrepid Robert Capa

By Irwin Shaw

EDITOR'S NOTE: *"Paris/Magnum: Photographs 1935-1981," the title of both the stunning new exhibition of Paris seen through the lenses of the men and women of the celebrated Magnum photo agency (at New York's International Center of Photography through May 9), and of Aperture's sleek new book. Here, in a stirring essay from the book, writer Irwin Shaw on indomitable photographer Robert Capa, founder of Magnum, one of those people, says Shaw, "born to be Parisian."*

My real appreciation of the problems and accomplishments of photographers developed during World War II, when I served in something called an Army Film Unit, which was deployed in Africa, England, and Europe. We were equipped with Bell and Howell 16mm. motion-picture cameras and our job was to record, as best we could, what went on in those theaters of war. The film we sent back was used by the newsreel companies, in propaganda and historic records produced by the army and for storing in the archives. An argument in the unit that continued well into the war was whether or not a picture *(Continued on page 141)*

The treasures of "Paris/Magnum": *above,* Robert Capa at the racetrack in Chantilly, France, 1952, by Henri Cartier-Bresson. *Left:* Paris fashion show by Eve Arnold, 1977. *Below, from left:* Marc Riboud's "Tour Eiffel," 1954; "Colette" by Henri Cartier-Bresson, 1946; "Janet Flanner" by Inge Morath, 1973.

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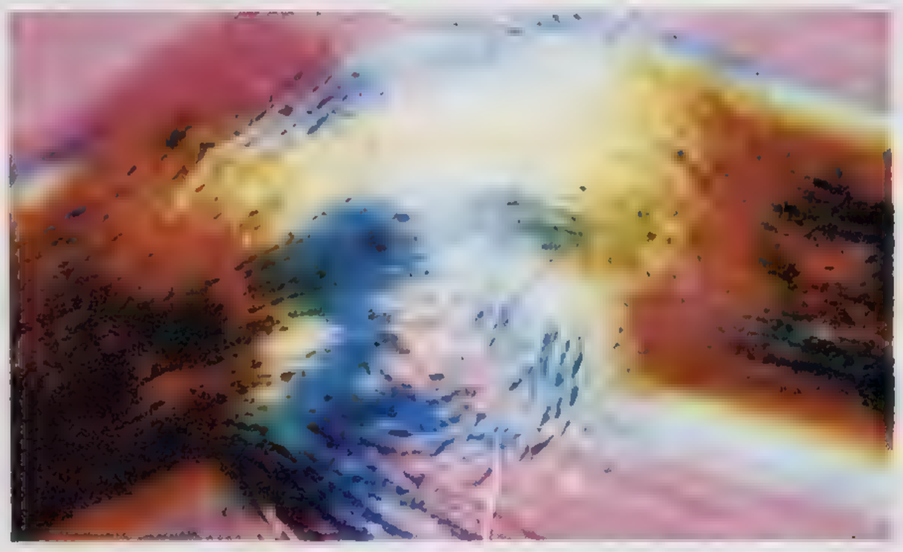

This is a Redken photomicrograph of a damaged hair strand magnified 240 times. The fray was caused by mechanical damage to sun-dried hair. It's a vivid example of how your hair can change, and, in this case, need more moisture and reconditioning.

It happens without warning. The shampoo and conditioner that made your hair silky and full of body suddenly leave it limp and lifeless. What went wrong?

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A few things that change your hair's chemistry.

Abrasion from shampooing, blow-drying, or brushing can strip cells from the protective outer layer of your hair, the cuticle. Once this important line of defense is weakened or broken, the inside of your hair, the cortex, can suffer damaging changes, particularly in its protein and moisture levels. Other factors are sunshine, cold wind, air conditioning, indoor heating and humidity changes. Diet and stress can also alter your hair's chemistry. The visible changes are loss of shine, body, and manageability.

A change in chemistry means a change in care.

As your hair's chemistry changes, the products you've been using may seem to stop working. And you may take half a dozen different combinations off the shelf until you're happy with your hair again. It's chemical research. Every time you select a new hair care product, you perform an experiment on your hair. Even if you read the label, and try products listing ingredients that look the same, they may not be compatible with your hair's current needs. It just isn't as simple as it looks.

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And as its condition changes and improves, your stylist will adjust your Redken salon prescription to match, keeping your hair at its best every day of the year.

So if your hair care isn't working, see a professional stylist and ask for your Redken salon prescription. Then see how easy it is to have beautiful hair when the chemistry's right.

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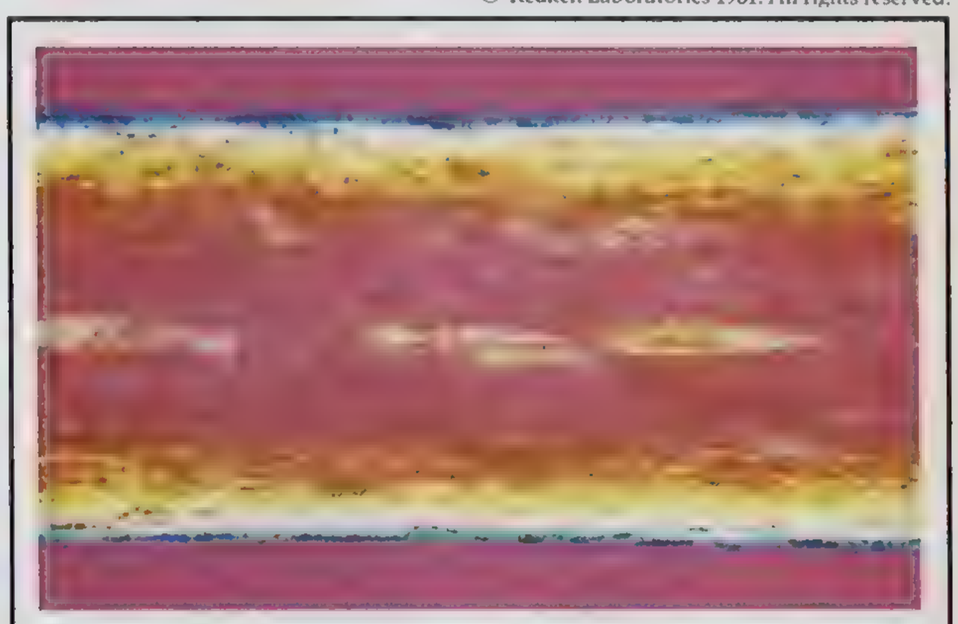

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ROBERT CAPA

(Continued from page 136)

was worth a death. While the Army obviously considered it was, there was some difference of opinion in the ranks.

Among other photographers, in and out of the Army and several of whom were later to form Magnum, the question seems never to have been asked. Chief among these was the young man who was later to found and preside over Magnum, Robert Capa.

The photographs of Paris in this book, some of them Capa's, are all the work of men and women who pooled their varied efforts under the Magnum banner and who, like Capa, loved the city and expressed that love in a wide variety of images. The photographs speak for themselves, and I do not propose to interpret them or explain how they came to be created. There are many ways of looking at this superb collection: as high examples of the photographer's art, as a portrait of a great city, as a quirky probing of the characters and habits of its citizens at work, at play, at rest. My way of regarding this assembly is a particular one. I would like to see it as a generous tribute to the man who collected and was the guiding force behind the dazzling array of talents represented here.

I first met Bob Capa with a pretty girl in a bar in Greenwich Village. It was not the last time I was to meet him in a bar or with a pretty girl. Just returned from the war in Spain, which he had photographed with such brilliance, he was already famous, and I recognized him immediately: the thick-lashed dark eyes, poetic and streetwise, like the eyes of a Neapolitan urchin, the curled, sardonic mouth with the eternal cigarette plastered to the lower lip. Although he was famous, he was impoverished, a condition that, because of the hazards of his trade and his lust for gambling, was almost chronic with him. He was also in danger of being deported to his native Hungary, a country that he memorialized in his accent, a musical deformation of speech in all languages, which was dubbed "Capanese" by his friends.

Undaunted by his various problems, economic and governmental, and keeping hidden whatever psychic wounds his experience in Spain had inflicted upon him, he was gently and perceptively witty, with a gaiety that enchanted men and women alike. It was these qualities, along with a shrewd understanding of what people were like and a fearless ability to prove himself equal to all situations, that made him welcome at the headquarters of generals, in foxholes, at the best tables at "21" and the gaudiest of Hollywood parties, at the lowest bars in Paris and George's back room at the Ritz, at brawling poker games and fashion shows at the salons of the most modish Paris designers. He knew how to use his talents and his insights and if, as sometimes happened, you were exasperated with something he did and called it the old Hungarian charm, you did so knowing that if it pleased him he could turn it with good effect on you and you would fall for it, lend him the two hundred dollars he needed to replace the two hundred dollars you had lent him the night before and which he had promptly lost at the casino in Cannes. You would also forgive him for monopolizing your phone all day and bringing back girls from the beach who had not bothered to go home for a change of clothing and had to be properly covered in the morning with a wrap that you stole from your wife's wardrobe. He was not a proper guest or a proper friend or a proper anything—he was Capa and splendid and doomed and that was the end of it.

Now, what has that got to do with photography or anything? All. He was a free soul, at different times tormented and hilarious, and he roamed the world, as did his friends, outside ordinary considerations or conventions. Such men observe the truth and record it willy-nilly, and that is their value to us and themselves. That they contribute to the gift of their art the mechanical ability to bring things into focus and measure the duration of exposure of their lenses has nothing to do with their genius. Their insight, their touch, and their poetry is there, on the battlefield, in a quiet street, testifying to the general holy endurance of humanity.

Capa disposed of one of his problems—deportation—in a typical manner. At a party in New York shortly before the crucial day, he announced that this was probably his farewell appearance since the Department of Immigration had decided that as an alien without suitable papers he was due to be sent out of the country. One of the guests, a svelte and striking actress whom he had met only that evening, took him aside and offered to marry him immediately, thereby providing him with the opportunity of remaining in the country as the husband of an American citizen. Needless to say, Capa took advantage of this handsome offer, and, although the couple never lived together and eventually went through divorce proceedings, they remained friends until the end of his life.

In North Africa, where the army was faced with the necessity of fixing Capa's exact status, a command decision was made to consider him, with all necessary documents to prove it, a friendly enemy alien. Legitimized now, Capa made full use of his intuitive artist's eye, his instant grasp of the telling and significant moment, his coolness under fire, to reward the brass with a series of unforgettable photographs of our first campaign against the Germans, setting a standard that others might hope occasionally to reach but never to surpass. For Americans at home their feeling of what the war looked and felt like in Africa was largely influenced by the work of this one man; and, when the war shifted to Europe, Capa was in the armada of gliders that was tragically mutilated by the fire from the ships of our own Navy standing off the coast of Sicily.

Whether this brush with disaster sobered him or not, his taste *(Continued on page 142)*

Capa was welcome at the headquarters of generals, in foxholes, at the best tables at "21," in the lowest bars in Paris . . .

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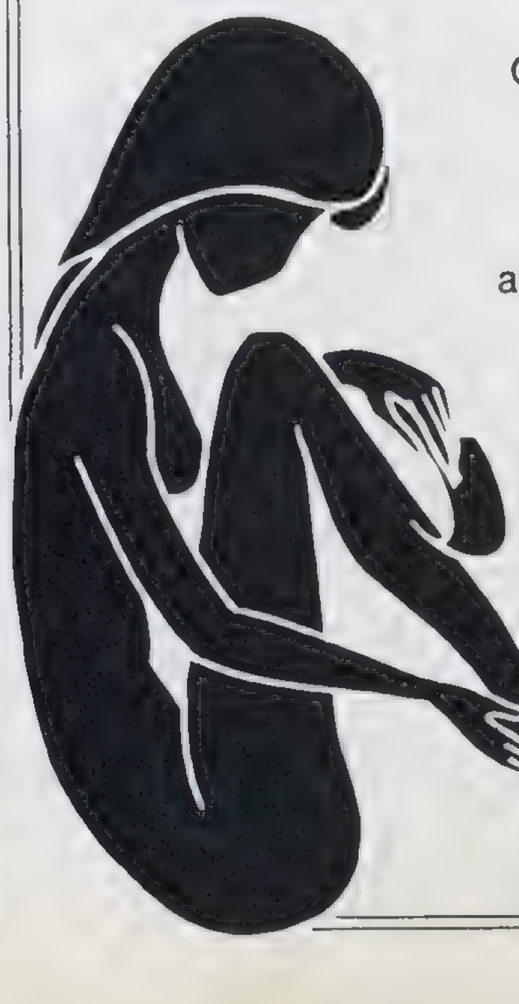

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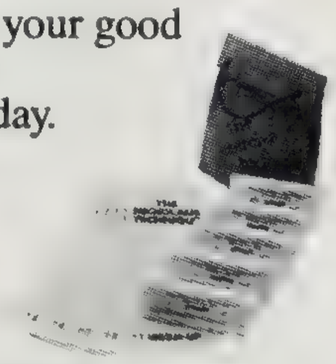

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ROBERT CAPA

(Continued from page 141)

for being in the thick of things drove him into the long hell of Anzio and later, in London, inspired him to make five parachute jumps in one day to qualify him as an instant paratrooper, a skill that he was to utilize much later when he made the jump across the Rhine.

London before D-Day was a time of revelry for Capa, an occupation for which he had a highly developed taste. When he was not touring the pubs, he was the host at his girl friend's apartment for intense poker games, during which, in the middle of the almost nightly bombings by the Luftwaffe, it was considered very bad form indeed to hesitate before placing a bet or to move away from the table, no matter how close the hits or how loud the anti-aircraft fire. If Capa was making money out of the war, the poker games made it certain that when peace came he would not be a rich man.

When D-Day came, with his uncanny sense for the crucial place at the crucial moment, Capa went in on Omaha Beach with the First Division. He was thought to have been killed, but turned up almost a day later on a hospital ship, with the precious rolls of film safely stowed away. The film was rushed to London for processing in the Time-Life office, where the boy who was to do the job was so excited by the magnitude of his responsibility that he bathed the negatives in hot water, thereby ruining many of the exposures, taken at such risk, and blurring the rest. When *Life* ran the redeemable photographs, the editors attempted to explain their hazy quality, to Capa's dismay, by claiming that in the heat of battle Capa had shot the film slightly out of focus. When Capa wrote a book about himself, he called it, bitterly, *Slightly Out of Focus.*

When I saw Capa at 12th Corps in Normandy, he said the experience had completely disillusioned him and that he no longer was much interested in photographing the war. Despite that, he covered the siege of Cherbourg and when we broke through at Saint-Lô, hitched rides with me in my jeep, happily recording on the way to Paris the freeing of large sections of France. Naturally, he was in Paris on the day of its liberation, and some of the photographs in this collection show what he saw there.

There are some people who are born to be Parisian and Capa was one of them. Worldly, handsome, languid, and dandyish when it suited him, ironic, mistrustful, on the best of terms with hotel concierges and the proprietors of small and excellent restaurants, he might have been born near the Bastille or in one of the great houses of the sixteenth arrondissement. Although the party in 1947 to celebrate the official founding of Magnum was given on Fifty-seventh Street in New York—and a wild party it was, a combination of a union meeting which had just unanimously voted to strike, a winning football team's locker room, and a Roman Saturnalia—the headquarters and nerve center of the agency had to be in the heart of Paris. It turned out to be the famed cluttered apartment on rue du Faubourg Saint-Honoré. In a small bar with a pinball machine conveniently located downstairs, the essential business was really conducted, deals made, photographers sent out to the far corners of the earth, acceptances and rejections decided.

Although he was *(Continued on page 145)*

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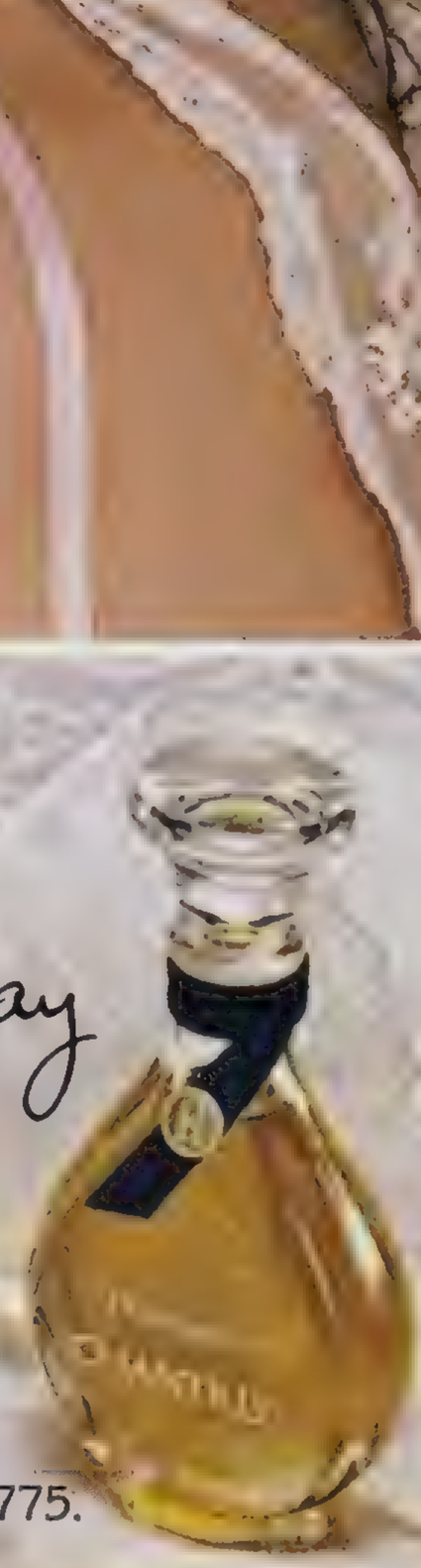

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ROBERT CAPA

(Continued from page 142)

now devoted to such peaceable occupations as signing contracts, arguing with editors, staving off creditors, and hand-holding nervous prima donnas, the outbreak of the first Arab-Israeli war found Capa once more under gunfire. He was on the beach in Tel Aviv when the radical wing of the Israeli army attempted to break the terms of a temporary truce by sending in an LST loaded with munitions, setting off a bitter fire fight between them and the soldiers of the ruling coalition, an action in which Capa, né André Friedman, was slightly wounded, leading him to remark, "That would be the final insult—being killed by the Jews!"

Later on, we were to do a piece on Israel together for *Holiday.* Capa was by now a local as well as international hero, and I found myself disregarded as the fellow who merely held the lights for the legendary photographer. When we tried to cross through the Mandelbaum Gate into the old city, held by the Arab Legion, we were halted by no less a personage than Major Tal, the military commander of the place, who spoke knowledgeably and approvingly of Capa's work, even though he regretted he could not let us enter his territory, since, he said, as Jews we would be torn apart by the frenzied inhabitants. I was ready to take him at his word, but Capa appealed to our vice consul, a man of traitorous disposition, and did everything but smuggle his way in as a Bedouin camel driver to get the shots he wanted. Happily, he failed, and the films we took back of the Great Mosque were made by an Arab photographer.

The work we did in Israel produced a book in which Capa's sympathetic talent for recording peacetime scenes and catching the character and mood of a people was displayed to good advantage. After Israel, he swore that he was through with wars for good, and we were teamed once more by Ted Patrick, editor of *Holiday,* to do a piece on Paris. In his photographs, Capa made you understand why the city haunts every civilized man's imagination. Patrick offered the job of picture editor for *Holiday* to Capa, which would certainly have improved his financial condition and probably kept him alive to a ripe old age, but Capa was already weary of the executive duties he had assumed at Magnum and opted to remain a working photographer. Also, while he loved America and Americans, he preferred living in Europe. Part of the reason for this might have been because the State Department, caught in the ugly tides of the McCarthy terror, was being disagreeable about his passport. I have always thought it was to disprove the semi-official allegations that he was a Communist sympathizer that Capa accepted the job of covering the last days of the French war against the forces of Ho Chi Minh in Indochina.

I had made him promise not to get involved in any more wars, and when the news of his new assignment reached him, in Klosters, Switzerland, where we were skiing together, he merely told me that he was going to Japan for *Life.* When I asked him to bring back a camera for me, he glanced at me peculiarly, which should have warned me that he was not going to spend his time in the Orient photographing the peaceful rehabilitation of the Japanese civilian population. The last time I saw him was at the railroad station of Klosters, where he was serenaded by the town band as he climbed aboard the train with a bottle of champagne and someone else's wife.

Soon after, he was dead, blown up in an ambush eleven days before the war ended. Never a soldier, but with the soldier's prime virtue of always riding to the sound of guns, Capa received full military honors from the French after his death.

It was David Seymour, called "Chim," that gentle, scholarly, epicurean man, one of the founding members of Magnum, who called to tell me that Capa was dead. A few years later, it was Cornell Capa, I believe, who called me to say that Chim had been killed in the Israeli-Egyptian war. My two friends had settled the question, each in his own time, about whether or not a picture was worth a death.

There is a healing magic about photographs. In a curious way, they conquer time, or at least the time of your life. Glancing at them you are once more strolling the sunlit streets that were familiar to you thirty years ago, and you are accompanied by glorious friends who were young then and had been through the war with you, laughing with them at private jokes, discussing their girls, arguing about politics or writers or reputations, making plans with them to go to the races or the Côte d'Azur or Deauville. Looking at their photographs, you see the city with their eyes, catch the temperament behind the shutter, lyric here, elegiac there, amused, happy, unhappy, but always vibrantly alive, always present.

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The Blithest Spirit. . .

Noel Coward: the wittiest man of all

A new look at the theatrical legend that never dies

BY JOHN LAHR

EDITOR'S NOTE: *Somewhere in the world someone is playing or singing a Noel Coward song, or putting on a Noel Coward play, or seeing a movie inspired by a Noel Coward script. Since his death in 1973, there has been a continuous revival of interest in the man and his work, never higher than it is right now.*

Here, an excerpt from writer/critic John Lahr's work-in-progress, the slightly abridged first chapter of "Coward: A Study of His Plays," to be published in England in September by Eyre & Methuen.

Noel Coward never believed he had just a talent to amuse. A man who spent a lifetime merchandising his deluxe persona, Coward liked to make a distinction between accomplishment and vanity: "I'm bursting with pride, which is why I have no vanity." A performer's job is to be sensational; and in his songs, plays and public performances, Coward lived up to the responsibility of making a proper spectacle of himself. His peers had difficulty fathoming this phenomenon. T. E. Lawrence thought Coward had "a hasty kind of genius." Sean O'Casey spat spiders at the mention of his name: "Coward hasn't yet shaken even a baby-rattle of life in the face of one watching audience." J. B. Priestley, as late as 1964, taxed him mischievously: "What is all this nonsense about you being called the Master?" Shaw, who prophesied success for the fledgling playwright in 1921, warned him "never fall into a breach of essential good manners." He didn't.

A star is his own greatest invention. Coward's plays and songs were primarily vehicles to launch his elegant persona on the world. In his clipped, bright, confident style, Coward irresistibly combined reserve and high camp. He was the Merry Andrew of moderation, warning mothers to keep their daughters off the stage, confiding, in *Present Laughter* (1942) that sex was "vastly overrated" and mischievously pleading: "don't let's be beastly to the Germans." Coward was a performer who wrote; not a writer who happened to perform. He wrote his svelte, wan good looks into the role of Nicky Lancaster in *The Vortex* (1924), which made him a sensation both as an actor and as a playwright. He was his own hero and the parts he created for himself were, in general, slices of his legendary life.

Leo *(Design for Living*, 1932), Charles Condomine *(Blithe Spirit*, 1941), Hugh Latymer *(A Song at Twilight*, 1966) are all smooth, successful writers. Garry Essendine *(Present Laughter)* George Pepper ("Red Peppers" from *Tonight at Eight-Thirty*, 1936) and Elyot Chase, a man of no apparent métier in *Private Lives* (1930) who nonetheless manages a dance and a few songs at the piano, exploited Coward's theatrical past. Even in the Second World War, when he hoped his writing talent could be put to some serious use, it was his presence that was valued. "Go and sing to them while the guns are firing—that's your job," Churchill told him.

"A very bright young man": Noel Coward as seen by Steichen in "Vanity Fair," November 1932.

Coward's massive output (sixty produced plays, over three hundred published songs, plus screenplays, volumes of short stories, autobiography, and fiction) contributes to his legend. His work was so successful as an advertisement for himself that Kenneth Tynan, I think rightly, observed: "Even the youngest of us will know in fifty years time what we mean by 'a very Noel Coward sort of person'. "

Like all great entertainers, Coward knew how to exploit his moment. In the 'thirties Cyril Connolly was complaining that his plays were "written in the most topical and perishable way imaginable, the cream in them turns sour overnight." Alexander Woollcott dubbed Coward "Destiny's Tot," but he was England's solid-gold *(Continued on page 157)*

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NOEL COWARD

(Continued from page 152)

jazz baby who later turned into an international glamour puss. He swung with the times and suavely teased them. Every new-fangled idiom found its way into his dialogue, even if he didn't always fully grasp its meaning. *The Vortex* exploited the clash between Victorian and modern mores, the old and the young idea. *Fallen Angels* (1925) and *Easy Virtue* (1926) mined the mother lode of sex, scandal, and pseudo-sophistication. *Cavalcade* (1931) and *This Happy Breed* (1942) spoke directly to the political chauvinism of the day.

All these plays had great commercial success, and the last two were considered serious patriotic sentiments about England and her fighting spirit. But Coward was not a thinker (at the mere suggestion O'Casey exclaimed "Mother o' God!"); his genius was for style. When his plays aspired to seriousness, the result was always slick (O'Casey compares the sketchy characters in *Cavalcade* to "a tiny monogram on a huge blanket"); and when Coward wrote himself into the role of ardent heterosexual lover (*Still Life,* which he himself called the "most mature" of the one-act plays in *Tonight at Eight-Thirty*) or ordinary working-class bloke *(This Happy Breed*, 1942), the characterization is wooden. The master of the comic throw-away becomes too loquacious when he gets serious, and his fine words ring false. Only when Coward is frivolous does he become in any sense profound.

Frivolity, as Coward embodied it, was an act of freedom, of disenchantment. He had been among the first popular entertainers to try to give shape to his generation's sense of absence. His frivolity celebrates a metaphysical stalemate, calling it quits with meanings and certainties. "We none of us ever mean *anything,*" says Sorel Bliss amid the put-ons at the Bliss house-party in *Hay Fever* (1925). The homosexual's sense of the capriciousness of life is matched by a capricious style. "I think very few people are completely normal really, deep down in their private lives. It all depends on a combination of circumstances. If all the various cosmic thingummys fuse at the same moment. . . .": thus Amanda in *Private Lives.*

This high-camp style, of which Coward was the theatrical master, worked as a kind of sympathetic magic to dispel both self-hatred and public scorn. "Has it ever struck you that flippancy might cover a very real embarrassment?" someone asks, again in *Private Lives.* The most gossamer of his good plays, *Private Lives* is adamant on the subject of frivolity.

> Elyot *(seriously)*: You mustn't be serious, my dear one, it's just what they want.
>
> Amanda: Who's they?
>
> Elyot: All the futile moralists who try to make life unbearable. Laugh at them. Be flippant. Laugh at everything, all their sacred shibboleths. Flippancy brings out the acid in their damned sweetness and light.
>
> Amanda: If I laugh at everything, I must laugh at us too.
>
> Elyot: Certainly you must.

In *Design for Living,* the laughter of the *ménage à trois* reunited at the finale ("they groan and weep with laughter; their laughter is still echoing from the walls as the curtain falls") is frivolity's refusal to suffer. Even as she leaves her third husband—aptly named Ernest—Gilda, like Elyot Chase, insists that she is not serious. The battle in Coward's best comedies is not between license and control, but between gravity and high spirits. At least three times in *Private Lives,* people shout at Elyot (Coward's role) to be serious. "I fail to see what humour there is in incessant trivial flippancy" says Victor, sounding like one of Coward's critics. Like James Agate, for instance, who wrote in *The Sunday Times:* "Mr. Coward is credited with the capacity to turn out these very highly-polished pieces of writing in an incredibly short time; and if rumour and the illustrated weeklies are to be believed, he writes his plays in a flowered dressing-gown and before breakfast. But what I want to know is what kind of work he intends to do after breakfast, when he is clothed and in his right mind." Elyot, Coward's spokesman, lives in the world of appearances, the world of the moment, and he celebrates it: "Let's be superficial and pity the poor philosophers. Let's blow trumpets and squeakers, and enjoy the party as much as we can, like very small, quite idiotic schoolchildren. Let's savour the delight of the moment."

Coward's best work follows, more or less, this recipe for chaos. His reputation as a playwright rests on *Hay Fever, Private Lives, Design for Living, Present Laughter, Blithe Spirit,* and the brilliant cameo *Hands Across the Sea* (1936). In all these comedies of bad manners, the characters are grown-up adolescents. There is no family life to speak of, no children, no commitment except to pleasure. *(Continued on page 166)*

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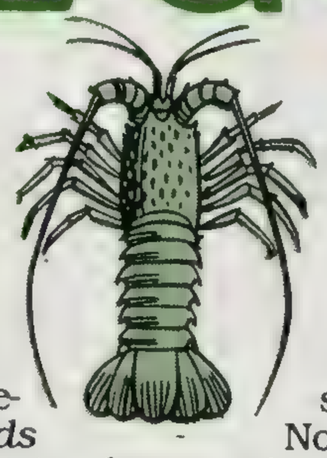

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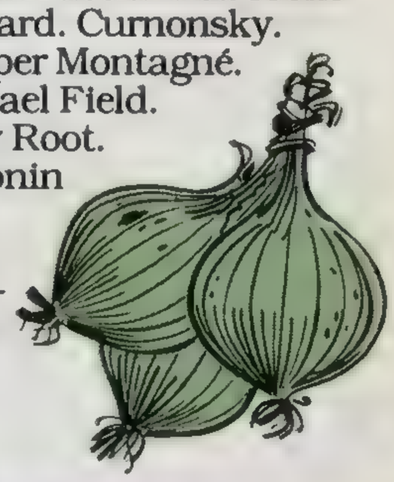

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NOEL COWARD

(Continued from page 157)

The characters do no real work; and money,in a time of world depression, hunger marches, and war, is taken for granted. Monsters of vanity and selfishness, they appeal to the audience because their frivolity has a kind of stoic dignity.

Written fast and in full, confident flow (*Hay Fever*—five days; *Private Lives*—four days; *Present Laughter* and *Blithe Spirit*—six days), Coward's best work has the aggressive edge of his high spirits. And when, in the 'fifties, his plays no longer found favor, he took frivolity's message to the public in person as a cabaret turn, brilliantly mocking his audiences' appetite for anxiety with such mischievous songs as "Why Must the Show Go On?" and "There Are Bad Times Just Around the Corner."

"It's all a question of masks, really," explains Leo in *Design for Living*, "brittle, painted masks. We all wear them as a form of protection; modern life forces us to." But Coward's acute awareness (and insistence) on the performing self comes out of a homosexual world where disguise is crucial for survival.

In *Present Laughter,* Garry Essendine (a successful actor and another Coward star turn) is trapped in his performance. "I'm always acting—watching myself go by—that's what's so horrible." Essendine is another of Coward's irresistible heterosexual postures: "Everybody worships me, it's nauseating." Garry is fantastically successful—and success can be the most effective mask of all. The jokes in the play belie concerns of a different nature. Although elsewhere Coward sang about following his secret heart and being mad about the boy, he didn't push it on stage. His plays tread cautiously around his deeper meanings. The comedies hurry the audience past issues which the dialogue tries tentatively to raise.

Only in *Semi-Monde* (unpublished, 1929) does Coward find a successful metaphor for the sexual complications that lie behind his posturing. *Semi-Monde* is easily the most visually daring of his comedies, and the most intellectually startling. Set in a swank Paris hotel lobby and bar over the years 1924-1926, with dozens of lovers continually making their predatory exits and entrances, *Semi-Monde* is made up of sexually mischievous *tableaux vivants* and gets nearer the homosexual knuckle than Coward's public image allowed. The play was never produced in Coward's lifetime. In *Semi-Monde*, Coward's camp sensibility has a field day. "My dear—where did you find that?" says Albert to Beverley of his traveling companion, Cyril. "It's divine." And when Beverley goes to buy *Vanity Fair* at the newsstand, Albert pipes up: "Do get *La Vie Parisienne,* it's so defiantly normal."

In this play, where everyone is on the make, there is no need for Coward's statements about role-playing, the transience of relationships, the need to be lighthearted—his usual comic hobbyhorses—because here the game is shown in action. "I'm going to be awfully true to you," says Tanis to her husband Owen on their honeymoon in 1924. But by the third act (1926), she is having an affair with a successful writer, Jerome Kennedy. Owen is smitten by Kennedy's daughter, Norma. It is to the writer, as usual, that Coward allows a few closing moments of articulate disgust: "We're all silly animals," he says, when the affair is finally out in the open, "gratifying our beastly desires, covering them with a veneer of decency and good behavior. Lies . . . lies . . . complete rottenness. . . ." But Jerome, like the others, can't and won't change. "There's nothing to be done, you know—nothing at all." The only thing left is to put on a good show.

Coward's most vivacious playwriting is about what Preston Sturges liked to call "Topic A." Yet his official theatrical line on sex is not to laugh the issues off the stage but to treat them with distant superiority. As Garry Essendine admits in *Present Laughter,* "I enjoy it for what it's worth and fully intend to do so for as long as anybody's interested and when the time comes that they're not, I shall be perfectly content to settle down with an apple and a good book." Coward's wit fights no battles in his plays except to endear him to his public. "Consider the public" were his first words of advice to the New Wave in 1961. "Treat it with tact and courtesy. Never fear nor despise it. . . . Never, never, never bore the living hell out of it." Coward's laughter is always reassuring, which is why it is still commercial.

Coward has an immense reputation for wit, but unlike the rest of the high-camp brotherhood—Wilde, Firbank, and Orton—he rarely essays epigrams, or sports directly with ideas in his plays. Such famous Cowardisms as "Very flat, Norfolk," "Don't quibble, Sibyl," "Certain women should be struck regularly like gongs," have the delightful silliness of an agile mind which was never as bold onstage as it was in life. "Dear 338171," Coward wrote to the shy T. E. Lawrence in the RAF. "May I call you 338?" Nor are Coward's theatrical put-downs ("Amanda: Heaven preserve me from nice women. Sibyl: Your own reputation ought to do that") as bitchy as some of the real-life improvisations like "Keir Dullea, gone tomorrow."

It was not the situations of English life (except for *Blithe Spirit,* his comedies have no substantial plots) but the sound of it that interested Coward. When, in *Hay Fever,* Sorel Bliss admits to his mother that he hasn't washed, Judith says: "You should darling, really. It's so bad for your skin to leave things about on it." Coward loves such fluting vagueness, and he has left modern theater a number of cunning pen portraits of this endangered species.

In his memorial to Coward, Kenneth Tynan remarked that Coward "took the fat off English comic dialogue." Tynan tried to float the notion that the elliptical patter characteristic of Harold Pinter's plays originated in Noel Coward's. In support, he quoted a line from *Shadow Play* (1935): "Small talk—a lot of small talk, with quite different thoughts going on behind it." But Coward's characters live nervily on the surface of life, and say pretty much what they mean. The reticence in the comedies comes not from the characters' holding back, but from the author. He defended his artifice to the end. "Equally bigoted," he wrote in his diatribe against the New Wave, "is the assumption that reasonably educated people who behave with restraint are necessarily 'clipped,' 'arid,' 'bloodless,' and 'unreal.' "

Tynan called Coward "a virtuoso of linguistic nuance." But it is a disservice to the splendid energy Coward gave to his half-century to put him so elegantly on the literary shelf. His triumph was noisier and, thankfully, more vulgar. He was an impresario of himself. He ventilated life with his persona. It is the frivolity in his plays which has proved timeless. The reason is simple. Frivolity acknowledges the futility of life while adding flavor to it. ▽

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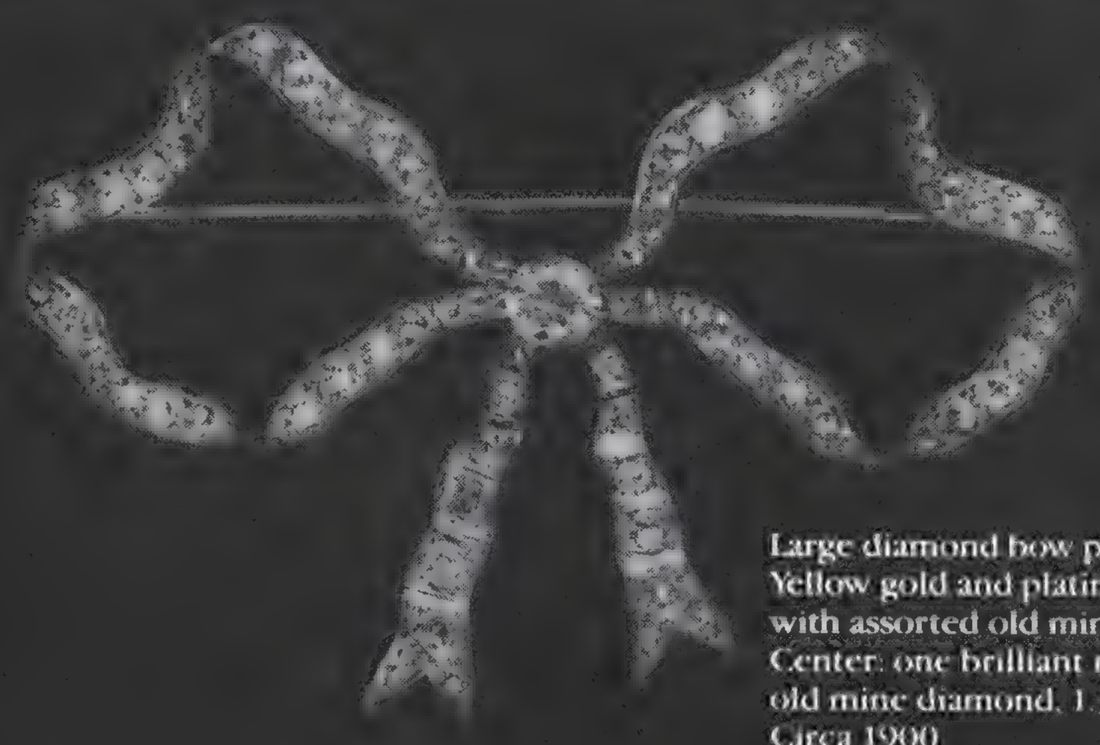

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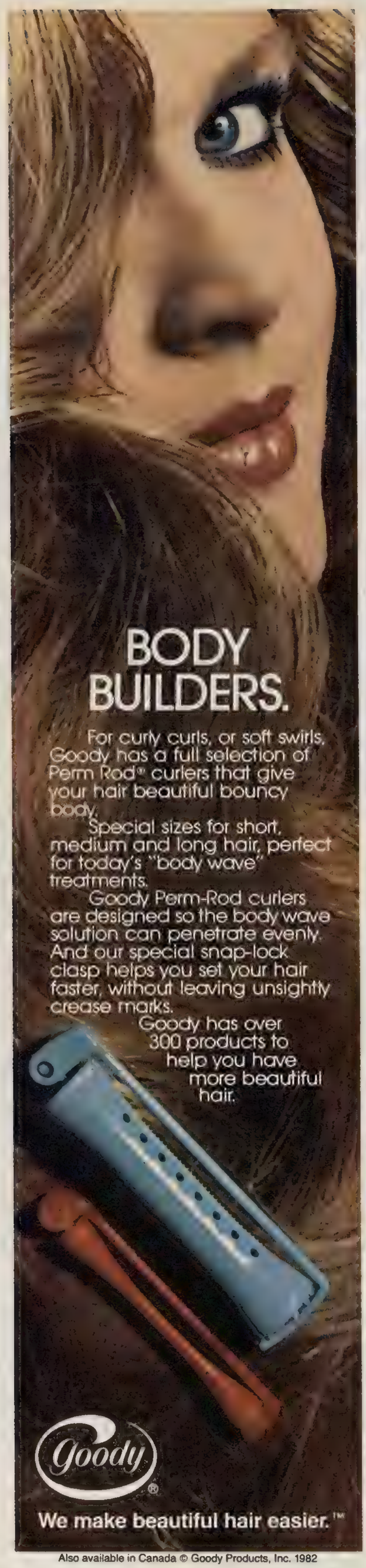

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Care news...

is the basis for good looks now —apparent in less-harsh treatments, in daily basics

For women, for men, all hair types, prudent hair care means taking it easy in all the different ways that are talked about here

Careful . . . too-frequent hair brushing/styling with a hair dryer can aggravate an existing acne condition. Trouble spots: the ear and temple areas, the nape, the forehead. Styling hair off these areas also benefits skin.

Women with oily hair often complain they have a hard time keeping hair looking, feeling, and *staying* clean. There's reason for it: post-shampooing, oil from hair/scalp is replaced in oily hair with incredible rapidity—as much as 50 percent in the first hour after washing, says Doris Buck, product manager of Pantene. (After that, oil replacement tapers, it takes as much as three hours or longer to replenish the rest.) "Oily hair is the result of increased size of the sebaceous glands, but is also due to increased glandular activity," adds Buck. As with skin, this increase can be triggered by hormonal changes, weather as well, so that even if your hair is not generally oily, it may become so at times, particularly in warmer weather. Pantene's solution: control . . . and their new Oil Controlling shampoo, which slows down oil-replacement activity.

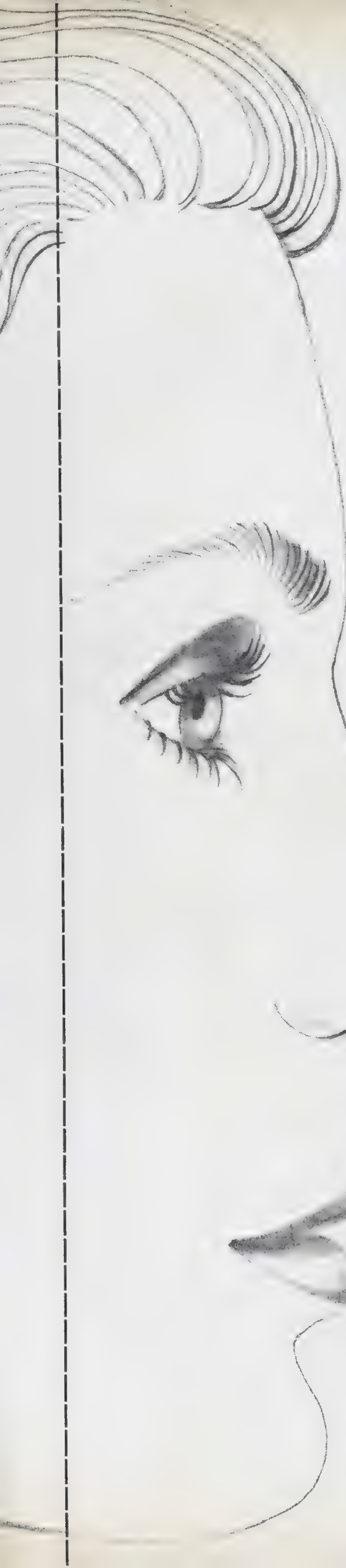
BREEZING

LATEST CUTTING TECHNIQUE FROM GERARD BOLLEI TO "LIFT," ADD FULLNESS, TO BLUNT-CUT OR LAYERED HAIR . . . SCISSORS ARE ANGLED UP, SNIPPING THE ENDS OF SMALL HAIR SECTIONS. HAIR "SPRINGS UP," DOESN'T LIE FLAT—NICE DIFFERENCE IN WARM WEATHER . . .

What's news for men . . .

If nicks and scratches while shaving are an all too-common occurrence, his too-tough beard could be the cause. To help: a beard "softener" in the form of an extra-rich shaving foam—e.g., the new one from Chanel—which softens up bristly beard hair, plus moisturizes skin, making daily shaving a somewhat less painful experience. . . . Something else brewing at the men's grooming counter: a slew of hair-thickening products—including a shampoo and a conditioner—from Aramis. The principle behind them: they're malt-enriched. Says Joe Gubernick, vice president, research and development, Aramis Inc.: "Malt contains both protein and sugar derivatives. Protein adds structure and body to hair, derivatives act as moisturizers."

Because black hair often needs especially gentle care—and because nearly 50 percent of all black women relax their hair, Johnson Products has turned out a no-lye conditioning relaxer. Patented and aptly named, it's Gentle Treatment . . .



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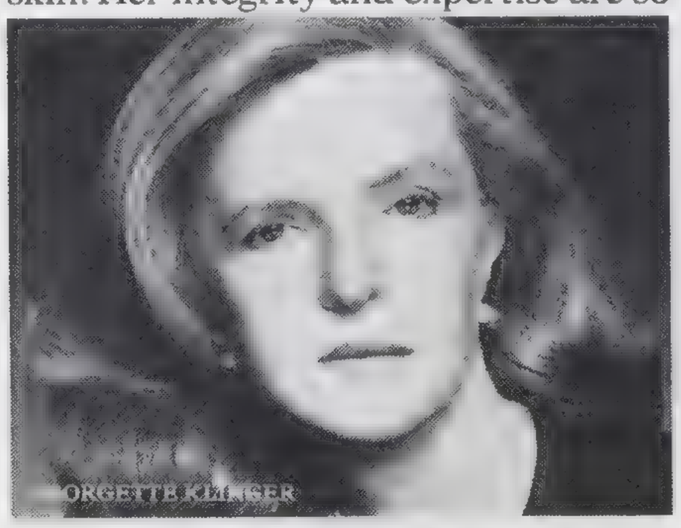

recognized that many dermatologists send their patients to her. Now Georgette Klinger has devised a way for you to benefit from her skin care in the convenience of your own home.

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B. Wait 10 minutes, then sit in front of a good mirror in a good light.

C. Proceed with the questions and answers.

1. Scrutinize your face and neck with your eyes. Then touch your skin with your fingertips, using a gentle, circular motion. Pretend the profile illustration is your face. Write any of the following words that apply to the condition of your skin on it. (For example, if your nose is shiny, write shiny on the nose.)
oily — shiny — dry — flaky — wrinkles — enlarged pores — pimples — acne — blackheads

2. If you now have acne please write where you have it on the illustration.

3. My greatest skin problem is dryness ☐ wrinkles ☐ enlarged pores ☐ blackheads ☐ sensitivity ☐ allergies ☐ oiliness ☐ acne ☐ occasional pimples ☐ other ☐ _____

4. My age group is 18-24 ☐ 25-34 ☐ 35-44 ☐ over 45 ☐

5. My skin color is very light ☐ light ☐ medium ☐ olive ☐ dark ☐

6. I break out constantly ☐ occasionally ☐ rarely ☐ monthly ☐

7. My indoor environment is steam heated ☐ air conditioned ☐ neither ☐ both ☐ other _____

8. My natural hair color is black ☐ brunette ☐ blonde ☐ grey ☐ red ☐

9. My present skin care program is _____

10. My present makeup and rouge is _____

11. Do you sunbathe?
yes ☐ no ☐

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When car owner acts as dealer

Sell your car yourself: keep all the profits

BY LILLIAN BORGESON

It is the sensible habit of car dealers to buy cheap and sell dear. And nowhere is this fact more evident than in the *Kelley Blue Book*, the bimonthly encyclopedia of used-car values that most dealers use as a price guide for trade-ins and resales.

Consider, for example, the case of a 1979 Buick *Riviera*. When you look it up in the *Blue Book* you find that its "wholesale" value is now about $7000—and that's what you can expect a dealer to pay you for it, in cash or as a trade-in allowance. On the other hand, the car's "retail" value is listed at close to $9000, and that's what a dealer will ask and probably get when he resells the car to another buyer.

And right there you see why it pays to eliminate the middleman. By selling your car directly to the new buyer rather than to a dealer, you can keep all or most of the difference, and generally come out way ahead. Here's how to go about it, step by step:

● **Preview the paperwork.** Though the procedures for transferring ownership may vary in different states, the paperwork usually includes three elements. First there may be a notice of transfer of interest, which you as seller should file as soon as the sale is made. Then there's a notice of change in registration, which the new owner is supposed to file when he takes possession of the car. There's also the certificate of title, which is transferred to the buyer when he owns the car free and clear.

Those are the basics, but there may also be some additional paperwork. In California, for example, a certificate that says the car's emission-controls equipment is working (or an official waiver of that certificate) has to be part of the transfer package. To find out for sure what applies in your state, contact the nearest office of the motor-vehicles department.

● **Set the price.** Start by looking up your car in the *Blue Book,* which is available from your car-insurance agent, the car-loan desk at your bank, or a friendly car dealer. To be competitive and attractive, your asking price should usually be a little below the listed "retail" figure for your car. Keep in mind, though, that *Blue Book* values are based on recent dealer transactions throughout the country, and may not reflect special tastes or distastes in your area. So look at local classified ads and car lots, too; you may find that your car earns considerably more (or less) than *Blue Book* prices.

● **Advertise the sale.** Put notices on bulletin boards, buy a classified ad in the local paper, or if zoning and parking laws allow it, keep the car parked on the street with a *For Sale* sign. In your ad, list features with known sales appeal: air conditioning, automatic transmission (or five-speed manual in an import), sophisticated sound gear, power equipment. If you have a six-cylinder version of a model that also sold as an eight, mention the fact; these days sixes tend to sell more quickly.

● **Get the car in shape.** Prospective buyers will be most influenced by the way the car looks inside and out. They'll certainly turn the key to see how the engine sounds, and serious shoppers will probably want to take the car out on a short test run (which is okay with you only if your car is insured for other drivers).

Because first impressions count most, the car should be washed and waxed, vacuumed, scrubbed, and spiffy. Be sure fluid levels are up, and pay for a tuneup if necessary: you want the car to start quickly and run smoothly. It usually pays to have dents removed and paint touched up, but don't do major repairs; if the car has been in a wreck or has other big, obvious defects, you're probably better off selling it to a dealer.

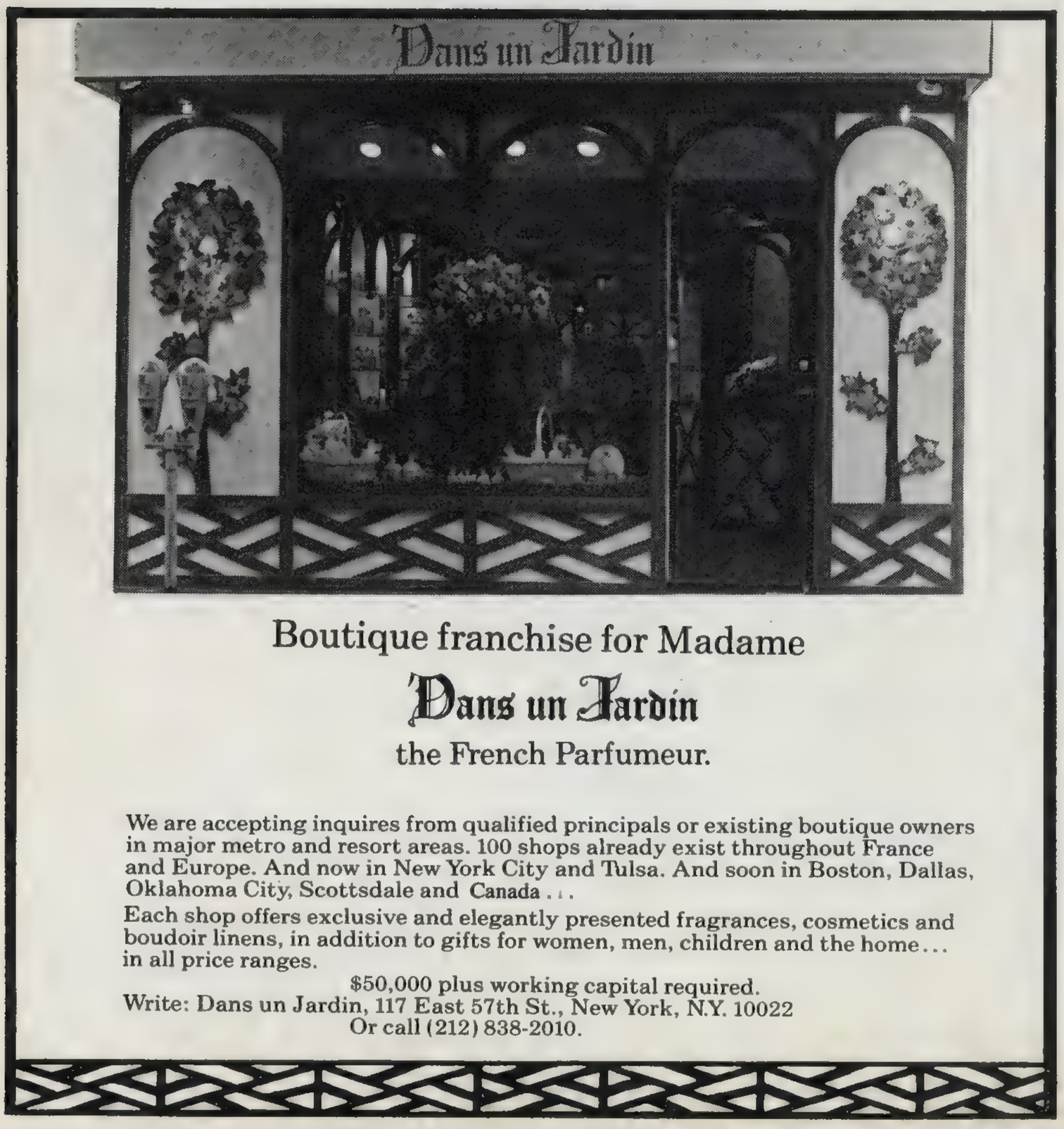
● **Protect yourself when you show the car.** Along comes a customer unknown to you who looks the car over, says he's interested and wants to take it on a test run: a reasonable request. Do you let him take the car out himself, trusting he won't make off with it? Or do you accompany him on the ride, and maybe put yourself in danger?

Neither, say crime-prevention experts. Instead, do what the professionals do. If the prospective buyer has driven up in a car whose value is comparable to yours, ask him to leave its keys with you while he's out in your car, and write down the number of his driver's license; if he has come on foot or in a clunker, ask him to leave his driver's license with you—a standard practice among car dealers. If you live alone, arrange to meet potential buyers outdoors, in a well-lit, well-trafficked spot, rather than in your home. And if you're very concerned about meeting and dealing with strangers, ask the owner of some commercial space nearby—a gas station or garage—to show and sell the car for you in exchange for a fee or a small percentage of the sale price.

● **Complete the deal in businesslike fashion.** Unless you know and trust the buyer, don't take a personal check as payment; insist on a cashier's check or money order. If the buyer wants you to hold the car for him while he arranges financing, insist on a deposit. If he wants you to finance the sale yourself—that is, take payment in installments—be very wary and handle the transaction as a bank would: even though the buyer will become the *registered* owner immediately, you'll retain *title* and be named as co-insured on his car-insurance policy until the last payment has been made. Especially with a costly car, you may want your attorney to draw up the agreement.

As soon as the buyer takes possession, file the transfer-of-ownership notice with your state motor-vehicles department; if you mail the notice, use certified mail and keep a copy for your records. With this notice filed, you're not liable for the new owner's traffic tickets or accidents and can cancel your insurance on the car. But until he changes registration from your name to his, you're likely to be contacted if he has problems. To be sure he doesn't procrastinate, you can arrange to meet him at an office of the motor-vehicles department and complete all the paperwork together *before* you let him take possession of the car.

And that's it. With the deal and the paperwork completed, you can bid a fond farewell to the car and its new owner . . . and cheerfully pocket the proceeds. ▽



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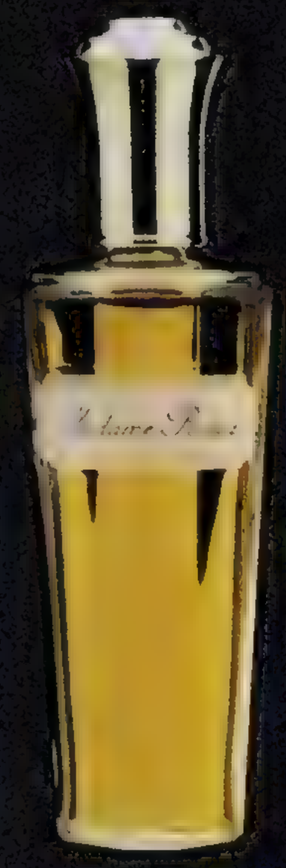

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Health

New drugs to block heart attacks...can cancer be contagious?...how movement mends bones...learn to sleep on schedule

By Melva Weber

CAN YOU "CATCH" CERVICAL CANCER?

Can a husband's sex life influence his wife's chances of contracting cervical cancer? That was one question investigated by a team of British researchers who studied the medical records of women with cervical cancer and then, over a six-year span, also explored the sexual histories of some of the husbands.

Incidences of cancer of the cervix are known to be higher in women who are sexually active at an early age, who have numerous sex partners, and who have had more vaginal infections. The research team reported in *The Lancet* that these risk factors also apply to male partners of patients; the number of sexual partners claimed by husbands of women with carcinoma of the cervix was greater than that of controls—men whose wives did not have cancer. These results strongly support the view that an infectious agent may be the cause of cervical cancer, the investigators believe.

Women who smoke also have increased risks, and the researchers think this suggests an independent carcinogenic (cancer-causing) action.

ANSWERS TO EAR RINGS

Tinnitus—head noise—caused by various conditions can be helped. The professional association of otolaryngologists (ear, nose, and throat specialists) and head and neck surgeons has a free leaflet entitled "Doctor, what causes the noise in my ears?" Send self-addressed, stamped business envelope marked "Tinnitus" to the American Academy of Otolaryngology—Head and Neck Surgery, Inc., 1101 Vermont Ave., N.W., Suite 302 Washington DC 20005.

HEARTFELT MEDICAL NEWS

Now joining forces against heart attacks and cardiac chest pain, or angina pectoris: A new class of drugs—calcium channel blockers.

Three calcium blockers are under test or in use in this country, marketed under various trade names. Generically, they are: nifedipine, first orally taken calcium blocker, recently approved by the Food and Drug Administration (FDA) for treating angina; intravenous verapamil, approved last August, oral dosage is expected to be cleared this spring; and diltiazem, in both oral and injectable forms, nearing FDA approval.

Calcium blockers affect the electrical activity of the heart muscle cells. Ions of calcium and sodium move in separate passages or channels through the cell walls. Chemical blockade of the calcium channel can reverse spasms of heart arteries in some forms of angina. Angina can occur when arteries are narrowed by fatty plaques of atherosclerosis, or when nonplugged blood vessels undergo a constricting spasm. Calcium blockers reduce the heartbeat, relax contracting tissues, alter electrical conductivity, and dilate blood vessels, increasing oxygen supply.

Calcium blockers are the third class of drugs for angina attacks. Nitrates (used to relieve spasms and pain) and beta-blockers (which reduce the heart's oxygen demands) have been used in the past. The drugs may be used together in some situations. But the blockers have been found to ward off angina attacks and relieve pain in patients whose heart problem is artery spasm, not atherosclerosis. Important to remember: Only physicians can determine which angina agents are right for individual conditions, so intricate are the ways of cardiac events.

RASH REMARKS

If you suffer from an unexplainable rash, the cause of your discomfort may be in your flower vase. The U.S. Centers for Disease Control reported a recent case in which a woman manager of a decorative-goods shop developed an intensely itching red rash on her body, arms, legs, and face, accompanied by chills, diarrhea, and general illness. A public health officer investigating the case came down with similar symptoms after he held a plastic-wrapped package of decorative wheat in his hand. The suspected cause: Pyemotes ventricosus, grain itch mites that live, invisibly, in dried flowers, decorative wheat, and other straw products. The mites do not burrow into the skin but cause poxlike or chigger-bite-like rashes which can be treated with topical parasite treatments such as lindane.

MEDICAL CAST-OFF

Constant movement, rather than the time-honored plaster cast, may be the answer for successful healing of some injured or damaged joints. At the University of Toronto Faculty of Medicine, professor of orthopedic surgery Robert B. Salter, M.D., noted that for cartilage to regenerate and heal, joints such as knee, elbow, and hip need to be bathed in synovial fluid, a body secretion that requires movement to make it flow over joint surfaces. Immobilization in a cast may starve the tissues and eventually cause the joint to stop functioning.

Dr. Salter has designed a mechanical instrument that slowly moves the injured joint in a controlled range. The treatment approach, called CPM for Continuous Passive Motion, has been intensively studied in test animals and has now been applied successfully in a series of human patients. One teen-aged girl who had severely limited knee motion from an earlier injury had CPM for ten days after surgery to remove the adhesions. Results: she regained full knee motion, returned to regular activities including water skiing.

RESETTING YOUR BODY CLOCK

New hope for insomniacs: sleep physicians reported in "Archives of General Psychiatry" successful results using chronotherapy, or time-treatment, to help to cure sufferers of a newly recognized condition called "delayed sleep phase insomnia," whose victims are unable to fall asleep at a desired clock time but can sleep restfully and awaken refreshed on a free-time schedule. Elliot D. Weitzman, M.D., of Montefiore Hospital and Medical Center, Bronx, NY, and associates studied such patients who, after careful diagnostic workup, began chronotherapy by retiring and rising a specific number of hours later each day until the sleep-rise schedule reached desired clock times such as 10:00 P.M. to 6:00 A.M. Thus, a person who usually fell asleep at 4:00 A.M. and slept until noon would remain awake until 7:00 A.M. with successive delayed bedtimes until, in effect, the clock was turned around. The therapy takes five to seven days, and patients are in close communication with their therapists or are treated in a supervised treatment center.

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HEALTH

Way to a healthy heart: through your stomach

Facts on fats, cholesterol

BY DOUGLAS JAY SPRUNG, M.D.

Cholesterol and triglycerides have become two of the most talked-about food substances in the medical arena over the past few decades. The reason is that, in 1981, 50–55 percent of the deaths in this country involved cardiovascular diseases. The majority of these diseases are caused by atherosclerosis (lining of the arteries with cholesterol and triglycerides leading to hardening of the arteries), and its many complications, i.e., heart attacks, strokes, peripheral vascular diseases.

Attempts at reversing atherosclerosis have not been very successful. Arresting the process *is* possible; but, in most people, the disease is far advanced by the time it is discovered in middle age. The damage has been done . . . the blood vessels are laden with plaque, made of cholesterol and triglycerides, and the patient is a prime candidate for stroke or heart attack. The only way this process can be conquered is through prevention.

How can we prevent the deleterious effects of cholesterol and triglycerides? To begin with, you must realize that *not all* cholesterol is "bad" for you. Cholesterol and triglycerides (the serum lipids) are carried in the blood on substances called lipoproteins. Cholesterol is carried on low-density lipoproteins (LDL) and high-density lipoproteins (HDL). Triglycerides are transported on very-low-density lipoproteins (VLDL). LDL is the "bad" kind of cholesterol and the one associated with a higher risk of atherosclerosis and heart attacks. LDL is what accumulates in the arterial wall lining. The higher the circulating levels, the greater the arterial build-up. A diet high in cholesterol and saturated fats will cause an increase in LDL. A diet low in cholesterol and saturated fats and/or high in polyunsaturated fats will lead to a decrease in LDL. There are even suggestions that such a diet can actually lead to a regression of existent atherosclerosis.

HDL is the hottest item in the continuing saga of cholesterol and its role in cardiovascular disease. As opposed to LDL, HDL is a "good" thing to have around as it appears to exert a protective influence on the arteries and is associated with a reduction in cardiovascular disease (i.e., atherosclerosis). So then, how can you increase your HDL levels? Actually, there are many ways. It has been observed that small amounts of hard liquor or wine (one or two ounces per day) can increase the level of HDL for most people. Ingestion of large amounts of alcohol, on the other hand, does *not* usually lead to an increase of HDL.

Exercise can increase HDL. The evidence stems from studies which compared sedentary men, weekend joggers, and marathon runners. The levels of HDL were greatest in the marathoners and lowest in the sedentary folks.

Weight reduction and cessation of cigarette smoking are two other simple and important means of increasing HDL.

Finally, there are drugs that lower cholesterol and triglycerides and also have yielded an increase in HDL. Clofibrate is such a drug as is Gemfibrozil which was recently approved by the FDA; and niacin such a vitamin.

Women, it seems, are relatively protected from the early ravages of atherosclerosis. When looked at carefully, one finds that women under age fifty have higher HDL and a lower incidence of cardiovascular disease than men; yet women over fifty years of age (or postmenopausal) have an incidence of heart disease approaching that of similarly aged males. Therefore, estrogens may be important in increasing HDL.

One simple way to lower cholesterol levels is to abstain from saturated fats. Saturated fats are solid at room temperature and are found in such substances as cream, butter, whole milk, solid margarines, some vegetable fats, animal fats, and eggs (especially the yolks)—however, one or two eggs a week will probably not be very harmful. Food such as brain, crustacea (crab, shrimp, lobster, crayfish), sweetbreads (thymus of a young animal), and kidneys contain high quantities of cholesterol.

If one does consume fats, they should be polyunsaturated. Vegetables are the main source of polyunsaturated fats; for example, soft margarine (which is made from vegetable oils such as corn, safflower, and sunflower oils). Other foods such as skinned chicken, fruits, and fish have virtually no fat content and are therefore encouraged. Complex carbohydrates such as whole-grained breads, brown rice, pasta, and potatoes have no fat content and can actually help to decrease serum cholesterol levels. Remember, meat can be eaten, but you want to cut off all of the obvious fat and cook the meat on a grill (or on rack in roaster pan in oven) so remaining fat drains off.

Studies have also looked at the role of fiber in the serum cholesterol level. It has been noted that people who have a high intake of dietary fiber (a.k.a. roughage) on the whole have lower serum cholesterols. Dietary fiber is found in plants and its elements are to a large extent indigestible. Foods high in fiber are bran, whole grains, nuts, some fruits and vegetables. Simple daily addition of fiber to the diet has been shown to have a lowering effect on cholesterol and triglycerides. The bran somehow enhances the excretion of cholesterol from the body in the stool and thereby lowers the cholesterol level in the blood. As suggested, dietary fiber should be *part* of one's daily diet, however, excessive ingestion of too much fiber can have deleterious effects, ridding the body of certain essential minerals (such as iron, copper, and calcium).

In some patients, serum cholesterol remains high despite an adequate diet. In those cases, the person should consult his/her physician, as there are drugs that can lower cholesterol, namely cholestyramine and colestipol. They should be used at your physician's discretion, since the potential side effects must be weighed against the potential benefits.

The most effective treatment of high triglycerides is reducing to ideal body weight. Alcohol will increase triglyceride levels and should be severely limited in patients with high triglycerides. Again, if diet fails after an earnest trial, consult with your physician. ▽

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Working Papers: success mania

When all around you are losing their heads, getting ahead. . .

BY PATRICIA O'TOOLE

"Here's hoping 1982 will be a good year for you personally and professionally," said a New Year's note from an old acquaintance. Impeccable as the sentiment was, it was troubling to read a wish expressed in language that seemed to come straight out of some book on women and success. The facile utterance of career jargon, in holiday greetings and in even the most casual conversations among women, suggests that all those manuals on getting ahead have come to exercise an astonishing grip.

True enough, Michael Korda and his book *Power! How to Get It, How to Use It* (Random House) have been properly upbraided for recommending such rudeness as keeping people waiting, arranging one's desk so that visitors will have to squint into the sunlight, and speaking in hushed tones to force the listener to lean forward in an uncomfortable, humbling bow. And blessedly few people share the world view of Robert J. Ringer's *Winning through Intimidation* (Fawcett), which proceeds from the notion that the human race is one big gang of thugs. But aside from the rocks that have been thrown at these two characters, surprisingly little attention has been called to the questionable thinking that underlies much of the rest of the literature on making it.

Judging from the literature, love of the work itself—passion for excellence—is the last thing on anyone's mind

For starters, many of these books assume that power can be acquired only at someone else's expense: I cannot win unless you lose. While the logic of that may hold when you and I compete for a prize that only one of us can have—a particular job, say—it simply doesn't apply to most office situations, which demand cooperation rather than combat.

Saying that I cannot win unless you lose also implies that power is an object, a football possessed by either one side or the other. But power is not a static thing; it is a process in constant flux. The company president who can create or destroy jobs at will is as helpless as the rest of us when faced with an intransigent auto mechanic.

More important, the "I win/you lose" dichotomy ignores compromise, that vast middle ground where most human transactions take place. The either/or strategies inevitably yield disappointment—everything from strained relations to outright failure—since they breed a rigidity that by definition precludes compromise.

Books in the getting-ahead genre also do a grave disservice by measuring power in negative terms. Instead of seeing it as the successful enlistment of cooperation for some mutually beneficial end, they see it as the ability to make others do what they don't want to do ("productive" versus "oppressive" power, to borrow the words used by Rosabeth Moss Kanter in a 1979 *Harvard Business Review* essay). This focus on the negative turns every situation into an adversary proceeding.

In *Management Strategies for Women* (Simon and Schuster), for example, authors Ann McKay Thompson and Marcia Donnan Wood list "Famous Male Putdowns and Surefire Replies." Maddening as it is to be asked a question like "What makes you think you can handle a staff of male professionals?" little can be gained by answering, as the authors suggest, "Oh, I think they're trainable. Even mice are." Such an answer demeans the speaker and, more to the point, doesn't work.

Insisting on an eye for an eye betrays a debilitating lack of *(Continued on page 180)*

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MEYERS
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WORKING PAPERS

(Continued from page 178)

self-confidence, but that lack is precisely what the authors of these books count on for their own success. Robert Ringer puts it bluntly: "There are moments when you are subtly intimidated by others without being aware of it." The *Dress for Success* (Warner and New Century) books of John T. Molloy owe their popularity to our fears that we may be decked out in the wrong duds—without being aware of it. Confined to wardrobe matters, the self-doubt raised by the advice vendors could be written off as high silliness. But the same pernicious thread runs through book after book of career tactics. Why? Well, why not? Making people feel that they are committing serious mistakes—without being aware of them—is a sure way to get their attention.

Sadly, the seeds of self-doubt sown by these books have begun to sprout everywhere, and women who trust their own judgment are increasingly hard to find. Witness the current mentor obsession. Conversations with women college students and women just starting their careers lead one to conclude that they believe their success will owe more to finding a corporate sugar daddy than to their own talent, initiative, and perseverance. Surely experienced executives can help beginners; but to realize that bright young women are pinning more hopes on mentors than on themselves makes one think that Prince Charming, that damnable old despot, has not yet ceased to reign.

With all the focus on mentors, gimmicks, and gamesmanship, the books on making it apparently have no room to discuss the role that ability and achievement play in a career. Love of the work itself? A passion for excellence? Judging from the literature, matters like these are beside the point.

Also beside the point, it would seem, are one's own feelings. In *Office Politics: Seizing Power, Wielding Clout* (Warner), Marilyn Moats Kennedy (like uncountable others who plow this field) talks about the importance of "distancing yourself emotionally" from tough situations on the job. Granted, tears and tantrums aren't the answer; but it is wrong to pretend that feelings can—or should—be willed out of existence.

"One really needs the whole self, emotions and all, to learn and to evaluate possible courses of action," writes Elizabeth Janeway in *Powers of the Weak* (Knopf). "Cognitive analysis isn't enough. Invalidating emotional and intuitive responses to conditions narrows experience severely." Drawing on *The Seasons of a Man's Life* (Knopf) by Daniel J. Levinson, she adds, "the denial of emotions in itself gives rise to emotions, and can delay and hamper decisions."

Beyond leading to flawed decisions, denying the validity of one's feelings is an act of treason against the self. And if the self cannot be trusted, who can? The authors of books on power and success?

Arguing that even the weak aren't completely powerless, Elizabeth Janeway urges them to exercise the power of disbelief, which consists of refusing to accept the definitions of oneself put forward by others. That is a tremendous power, available to everyone, and a good way to use it would be to take a long, hard look at the underpinnings of books on getting ahead. ▽

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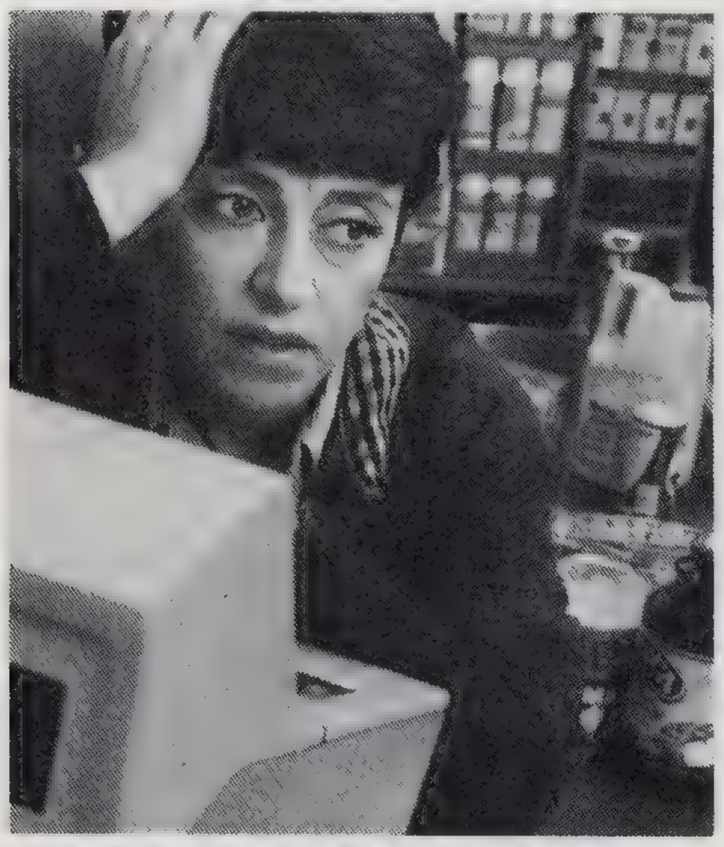

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Shape-Up Now

Weight-loss dilemma: leaving the dieter's plateau

. . . via food monitoring, exercise, a last-ditch diet

BY JUDITH S. STERN, Sc.D.

The average American can expect to gain fifteen to twenty-five pounds between the ages of twenty-five and fifty-five. Which means that most of us, at some point in our lives, will be faced with the prospect of dieting. No matter what diet one chooses, it's a sad fact that, even when you follow a diet faithfully, while you lose a lot of weight in the first week, you lose less in the second, and ultimately the rate of weight loss may even grind to a halt. This problem is more common to dieting women because women typically lose weight at a slower rate than men. We see this often enough to give it a name: the dieter's plateau.

What's going on here? Two factors that make it seem as though nature conspires against the dieter. The first is simply that there's less of you—less of you to heat up and less of you to move around—so the number of calories you need naturally drops.

The second is rather marvelous. When faced with starvation, i.e., dieting, your body naturally assumes that, since you're not feeding it very much, it's a time of famine. As a built-in response, your metabolism drops. Put simply, your body is functioning more efficiently and needs even fewer calories. For some dieters on very low-calorie diets, metabolism can drop by up to 29 percent in only two or three weeks.

If you don't lose weight for two or more weeks, it's time to reflect on what you're doing. How you react when you reach a plateau can often mean the difference between success and failure on your diet.

First, to rule out the possibility that you're eating more than you think you are, try sticking to your diet religiously for at least one week. Use a food diary to keep a daily record of how much you're eating, and keep a running calorie total. That extra sliver of quiche at lunch, an extra dollop of salad dressing, and an unplanned taste of carrot cake at dinner can add up over a period of a week to half a pound or more of body fat. (It takes a 3500-calorie deficit to lose one pound of fat.)

If your weight still hasn't budged after this week of "being perfect," one of the ways to leave the plateau is to cut back further on the amount of food you're eating, and, in case you're retaining water, to cut back on the amount of sodium or salt in your food.

The "Plateau-Ender" plan below is relatively low in sodium and provides approximately 600 calories per day. It includes soup at lunch to help quell your hunger. (A study done at the University of Pennsylvania's Wharton School showed that people who ate soup for lunch ate fewer calories in that meal and fewer calories for the day, and were less hungry.) You can either make your own soup (without added salt) and use freshly ground pepper, herbs, and other seasonings to enhance the natural flavors of the soup, or you can purchase low-sodium soups in your supermarket.

It is imperative that you follow the Plateau Ender for *no more than five days*, and that you take a vitamin/mineral supplement each of the five days. This kind of get-back-on-track diet is just the boost an active woman might want, but: for most people, 600 calories a day is a fairly drastic cutback. Although this diet includes enough carbohydrates to keep you feeling fine, if you *do* start to feel fatigued or have other side effects, *discontinue the Plateau Ender*. (It is important to get your doctor's O.K. before starting any diet.)

More dieting women than men get stuck on the plateau . . .

THE PLATEAU-ENDER DIET

EVERY DAY

Snack
8 ounces skim milk

DAY 1

Breakfast
1/2 grapefruit
1/2 cup low-fat cottage cheese
or 3/4 cup low-fat plain yogurt
Artificial sweetener to taste
Coffee or tea

Lunch
1 cup beef and vegetable soup
(use lean beef)
Carrot sticks
Coffee, tea, or diet soda

Dinner
3 1/2 ounces water-packed tuna

(Continued on page 196)

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WEIGHT-LOSS DILEMMA

(Continued from page 192)

Lemon wedge
1 stalk celery
1 sliced green pepper
1 sliced tomato
1 small carrot served on
lettuce leaves
Coffee, tea, diet soda

DAY 2

Breakfast
1 cup sliced strawberries
1/2 cup low-fat cottage cheese or
3/4 cup low-fat plain yogurt

Lunch
1 cup chicken and vegetable soup
1 sliced cucumber
1 stalk celery

Dinner
4 ounces skinless, boneless chicken breast (about 1/2 breast) broiled with lime juice and a few onion slices
3/4 cup steamed or boiled broccoli or string beans with lemon wedge

DAY 3

Breakfast
1/2 sliced cantaloupe
1/2 cup low-fat cottage cheese or
3/4 cup low-fat plain yogurt

Lunch
1 cup split pea soup (without ham)
Carrot sticks

Dinner
Tossed salad:
1 cup mixed greens or fresh spinach
1 sliced hard-boiled egg
1 sliced tomato
1 sliced cucumber
1/4 cup sliced fresh mushrooms
Lemon wedges

DAY 4

Breakfast
1/2 grapefruit
1/2 cup low-fat cottage cheese or
3/4 cup low-fat plain yogurt

Lunch
1 cup beef and vegetable soup
1 sliced green pepper
4 radishes

Dinner
6 ounces low-sodium tomato juice or vegetable juice cocktail
5 ounces broiled fish (flounder, sole, snapper, etc.) with lemon juice
3/4 cup steamed zucchini or
Brussels sprouts

DAY 5

Breakfast
1/2 cantaloupe
1 cup low-fat cottage cheese
or 3/4 cup low-fat plain yogurt

Lunch
1 cup chicken vegetable soup
Cucumber sticks
Carrot sticks

Dinner
Open-face sandwich:
4 ounces chicken (white meat, skinless)
1/2 sliced tomato
Bean sprouts or lettuce
1 slice whole-grain bread
or enriched bread

Another way to leave that plateau is to exercise. Exercise has the advantage of increasing your caloric or energy needs in two ways: you burn up calories while you exercise; and, recent research reveals, exercise stimulates your metabolism to continue to burn more calories for hours after you stop.

Even though dieters know it's important to exercise, it's hard for most people to get excited about leg lifts or jogging. One way to help you keep your resolve is to exercise with other people. If this is inconvenient, try tuning in your television to one of the early morning exercise shows. Don't worry about doing the same exercises the pro is doing; just enjoy the company and the music. Bonus: setting aside a fixed time for exercising is a good way to make sure you'll do it.

Dieting is hard work and it can be very discouraging to find you're not losing weight. Don't let it get you down. Remember that it's a normal and frequent occurrence, and there are ways to beat it. ▽

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WHAT YOU SHOULD AVOID

1) Crash diets and quick changes in body weight: The youthful look and elasticity of skin is lost when you gain (it stretches) or lose (it sags) weight too rapidly. 2) Hot baths since excessive heat weakens skin tissue. 3) Lack of sleep and irregular rhythm of life. 4) Limit salt, sugar, caffeine, carbonated beverages and alcohol.

WHAT YOU SHOULD DO

To keep skin in its most youthful condition during weight loss, diet, exercise *and* skin care are essential. Diet alone is insufficient for slimming down problem areas such as thighs, hips, waist. CLARINS suggests daily massage and skin treatment on these areas to help condition, smooth and reinforce skin firmness. Drink water frequently, and help improve circulation by wearing clothes that don't restrict.

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PLANT SHOWER BATH LOTION Contour and Firmness	• Helps eliminate puffiness and enlarged pores. • Tones and tightens. • Gently helps to remove impurities as it maintains skin moisture. • Relaxes and smoothes.	• Ivy, Broom (anti-water, helps reduce swelling) • Seawrack, Horse chestnut (tightening) • Marjoram (strengthening) • Lemon (astringent) • Geranium (toning)

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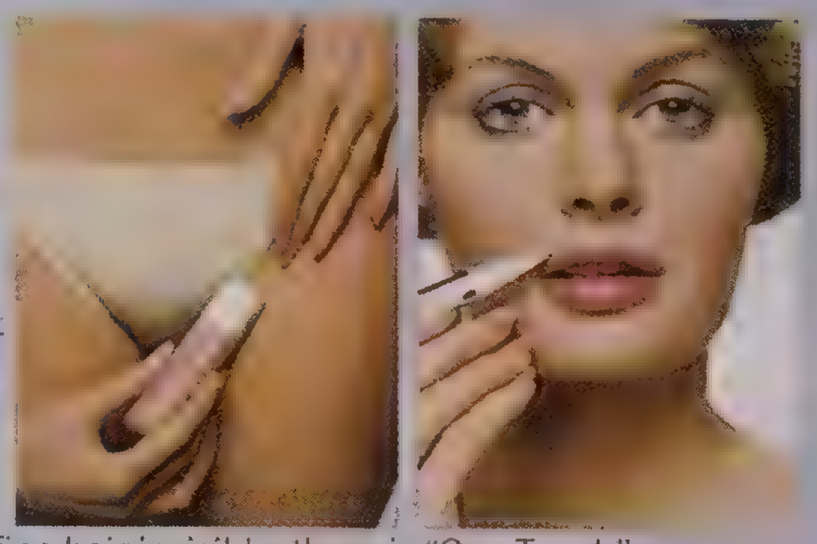

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Entertaining: Tips and Treats

Exotic foods made easy... crowded tables look newer... Easter basket of canapés

By Sandi Britton

DOUG HOPKINS

easter basket

This one—filled with tiny sandwiches, canapés for a spring cocktail party—is a giant brioche—scooped out. The handle: grapevines, their wispy tendrils like little antennae, ablaze with spring flowers; tucked in at the sides, a plump bouquet of violets. By Marlo Phillips, Marlo Flowers, Ltd., NYC.

Putting an end to cocktails and getting people to the dinner table when no one wants to break the conversation takes a firm hand and some neat ploys. Designer **Bill Blass** does it by finding the woman who will be seated on his right and starting toward the dining room with her. . . . **Kacey and Peter McCoy,** bright, new Washington party-hearties (he's under secretary for Travel and Tourism), tell each male guest the name of the woman who will be seated on his right, so everyone goes in as part of a couple. . . . Veteran Washington hostess **Buffy (Mrs. William) Cafritz** gives each guest an escort card that tells them to look for a particular crystal animal—their table's centerpiece. . . . "I'm very forceful about it," says **Letitia Baldridge,** author of the *Amy Vanderbilt Complete Book of Etiquette*. "I tell them they have to sit down *now* or the dinner will be ruined. A guest has the responsibility to her hostess to move where and when she is told to."

EXOTICA

You love the idea of making Satay Bumbu (spicy Indonesian meat served on skewers) for your next party, or Kung Pao Szechuan chicken, or a Vindaloo beef or lamb curry, but getting the ingredients together is a problem. (In fact, this is often the most difficult part of making ethnic dishes.) Not anymore. The Chef's Importer, brainchild of Anne Halliwell, puts together all the special components for each dinner (twelve dinners in all), sends them to you in a basket with an easy-to-follow recipe. All you add are the readily available fresh ingredients. For a catalogue, call (914) 591-7307, or write The Chef's Importer, Irvington-on-Hudson NY 10533.

MORE IS BETTER

Suddenly, it's new again: the look of a crowded table—not disorderly crowded but a rich composite of wonderful things to delight the eye. Example: this table, *far left*, one of six, at a dinner in honor of designer Sonya Rykiel (part of a benefit for the Musicians Emergency Fund, sponsored by the NYC menswear—and women's—store, Barney's). There's a lot going on: the sparkle of silver candy dishes (heaped with lilac candies) and silver salt and pepper shakers, the gleam of votive candles in glass holders dotted everywhere, a handwritten menu in an Art Deco green glass holder. On each silver plate: a nosegay of spring flowers tied with an ecru lace bow (detail, *left*). The centerpiece, in quiet contrast: a single potted cymbidium orchid plant. Flowers by Marlo Flowers, Ltd., NYC.

BETH BAPTISTE

VOGUE, April, 1982

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In the crush-proof purse pack.

Fashions: Joan Vass

Living:

Ideas and Trends

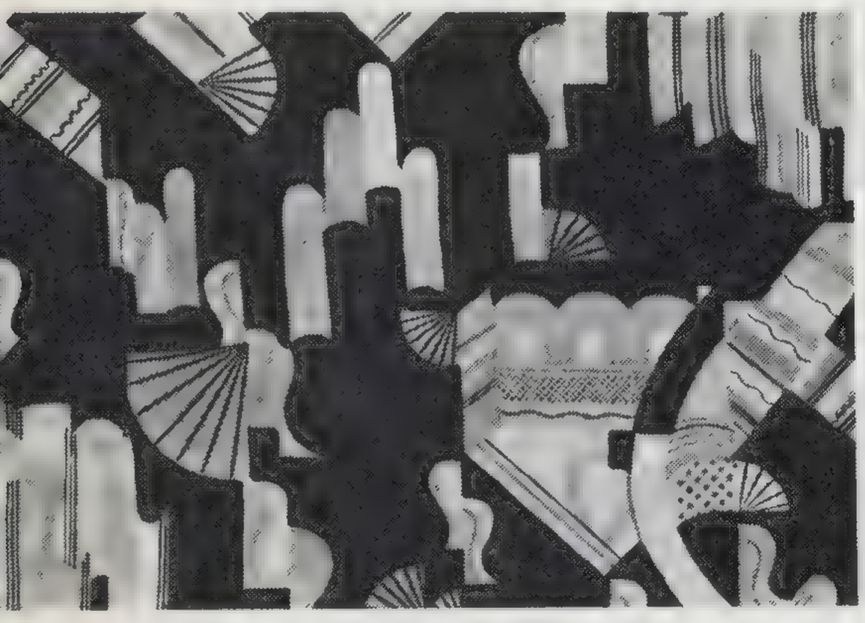
Multi-media living room...keyboard with a memory...French flavor on ice

By Barbara Plumb

CHRIS CALLIS

Today's sophisticated electronic equipment brings you big-scale entertainment at home, but it can take over your living room. To give these marvels a space of their own, designer Noel Jeffrey created this "media" room. With: a supersized television screen, surrounded by oak paneling and flanked by stereo speakers. With: a video-tape unit, TV console, and connections for stereo earphones built into a black-Formica coffee table, so "you can control while you're relaxing on the couch." And with: the stereo player, light dimmers, storage for records, tapes, and bar equipment inside a cabinet, black-Formica trimmed and nestled against a mirrored wall. Background . . . caramel-colored wall coverings and carpeting, off-white cotton upholstery.

More ways to shed light: *A remarkable fact: there are over twenty-five hundred different types of lightbulbs. Even more remarkable—a new store in New York City called "Just Bulbs, The Lightbulb Store" carries them all, with incandescent bulbs grouped categorically as globe, decorative, standard, reflector, energy reflector, and Pyrex reflector. Bulbs in 220 and 120 watts will fit European lamps; and fluorescents come in many shapes, colors. Each can be individually lit for optimal choosing.*



Going Into Stitches *Embroidery designs, graphics, and textiles from the Wiener Werkstaette, a crafts guild that flourished in Imperial Austria, 1902 to 1932, are on display for the first time through April 30 at the Austrian Institute, NYC. Silk, wool, cotton, and natural-fiber blends are hand-dyed, silk-screened. Above: Silk-screens on raw silk; left, "Guinea," 1914; right, "Salubra," 1928.*

◀Frozen Feasts: *Master chef Michel Guérard, innovator of "Cuisine Minceur," has "rethought" frozen food. By varying ingredients, he shifted the peak of taste from the moment the dish is frozen to when it's eaten. Six fish dishes, four sauces, and one dessert are produced in Paris by Findus (owned by Nestlé), range from $4.50 for sauces (Wild Mushroom, Marchand de Vin, Beurre Blanc, Green Peppercorn) to $14 for Fish-Purée and Watercress in Puff-Pastry. At Bloomingdale's.*

TAKING NOTE

Ever wanted a player piano? In an electronic keyboard by Casio, a scanner wand passed over printed bar-code music automatically puts a tune into the instrument's memory for playback. The thirty-seven-key, four-note polyphonic device has ten different voices, eight rhythms, and a 240-note memory. Measures 12 5/8 inches wide by 3 3/8 inches high; $149.95 at Macy's.

MOLYNEUX, PARIS.

NEIMAN-MARCUS

Henry N. Calisher, Inc., Sole Distributor U.S.A.

Elizabeth Ashley talks about her 'first time.'

ASHLEY: My first time was on the 'red-eye' from LA to New York.

INTERVIEWER: I had no idea you could get Campari on airplanes.

ASHLEY: Well, only on some U.S. airlines. But I'm told you can get it on most European flights. They're really much more cosmopolitan.

INTERVIEWER: Well, what was it like?

ASHLEY: It wasn't sweet. On the other hand, it wasn't really bitter. I guess bittersweet is the only way to describe it.

INTERVIEWER: Really? Tell me the whole story.

ASHLEY: Well, I was restless...couldn't sleep...didn't feel like reading. Then, somewhere over the Rockies, the man next to me turned and said, "Look, as long as you can't sleep, how'd you like to try something really different?"

I figured, oh, what the heck, why not.

So he turned off the reading lamps, called for the flight attendant, and ordered Campari for two.

Let's see, I had Campari and orange juice, and he had Campari and tonic.

INTERVIEWER: You certainly have a memory for detail. Then what?

ASHLEY: I guess I'm known for speaking my mind and about half way through I just had to tell him the truth.

INTERVIEWER: What did you say?

ASHLEY: "Is this it? Is this what all my friends are raving about?"

INTERVIEWER: Was he offended?

ASHLEY: Not at all. He just smiled and said, "Miss Ashley, most people feel that way their first time. But like a lot of things, it gets better and better."

You know, he was absolutely right. The second time was wonderful. And now I just love it...there are so many interesting ways to enjoy Campari.

INTERVIEWER: Yes, I'm sure. By the way, whatever happened to the man on the plane?

ASHLEY: That's my one regret. I just wish my second time could have been with him. I feel I owed him that much.

c 1981—Imported, prepared and bottled by Austin, Nichols & Co., Lawrenceburg, KY
48 proof bitter liqueur

CAMPARI. THE FIRST TIME IS NEVER THE BEST.

Wines

By Martin Gersh

Accent on nine vibrant red wines—at very good prices, too

I recently acquired an interesting selection of Spanish red table wines—some originating from the Rioja region in north central Spain, and others from vineyards farther east, in the Penedés region of Catalonia. The group at first consisted of twelve wines, from which I finally chose nine to review. The three examples that were eliminated had merit, but because of some slightly disturbing element in their taste—chiefly too high acidity—I felt that they were not quite able to give the kind of satisfaction that makes a wine truly lovable.

Without exception, all nine Spanish red wines recommended here exhibit good, sound structure, complexity, and considerable aging potential, often at remarkably modest prices—attractions that I trust will lead many of you to investigate their delights for yourselves.

RIOJA

RIOJA VEGA 1973 (BODEGAS MUERZA) A very fine wine—powerful, high in taste tonality, with the amazing scent of carnations and an intensity of flavor reminiscent of the red Bordeaux Montrose. *Vintage: Fair. Best drinking: 5-6 years. Aeration: 1½-1¾ hours. $4-$5. (Note: Always recork wines after aeration and between all pourings to prevent fading.)*

VIÑA POMAL RESERVA 1970 (BODEGAS BILBAINAS) Quite outstanding, very like the distinguished Italian Piedmontese wine Barbaresco at its best, this good-sized red wine transcends geographical distinctions. *Vintage: Excellent. Best drinking: 3-5 years. Aeration: 1¼-1½ hours. $10-$12.*

CERRO AÑON RESERVA 1970 (BODEGAS OLARRA) Big and sassy, with a bit of swagger, Bodegas Olarra's high-toned and spicy Cerro Añon Reserva 1970 is an exciting and provocative red wine that I believe will please many of you. *Vintage: Excellent. Best drinking: 3-4 years. Aeration: 1¼-1½ hours. $7-$8.*

BOSCONIA RESERVA 1968 (R. LOPEZ DE HEREDIA VINA TONDONIA) A formidable wine, whose leading attributes include an agreeable astringency, good body and complexity, with abundant fruitiness that reminds me of red currants. *Vintage: Very Good. Best drinking: 3-4 years. Aeration: 1¼-1½ hours. $10-$11.*

PENEDÉS

CORONAS 1976 (TORRES) Lively, spicy, displaying a touch of sweetness, this is an engaging red table wine of high tonality and moderate-to-large body. Interestingly enough, Coronas 1976 does especially well when served with a pungent seafood like shrimp. *Vintage: Very Good. Best drinking: 4-5 years. Aeration: 2 hours. $3.50-$4.*

SANGRE DE TORO 1975 (TORRES) Sedate, deep-toned, substantial in body, with prune-like fruitiness—an extremely well-made, very good red wine. *Vintage: Good. Best drinking: 5-7 years. Aeration: 2¾-3 hours. $3.50-$4.*

CABERNET SAUVIGNON 1974 (JEAN LEON) Forceful, with great presence and a pronounced cherry-like aspect to its taste, this is an excellent and highly individual wine. *Vintage: Good. Best drinking: 3-5 years. Aeration: 1-1¼ hours. $9-$10.*

GRAN CORONAS RESERVA BLACK LABEL 1973 (TORRES) Produced from 70 percent Cabernet Sauvignon, 10 percent Cabernet Franc, and 20 percent Ull de Llebre grapes—huge, deep-toned, thoroughly French Médoc in style, even to the point of possessing taste elements not unlike those of Château Latour, this is a truly marvelous bottle! *Vintage: Very Good. Best drinking: 5-6 years. Aeration: 1½-1¾ hours. $12-$13.*

GRAN CORONAS RESERVA 1953 (TORRES) A remarkably lovely red table wine of high tonality—graceful, deliciously perfumed, moderate in body, Gran Coronas Reserva 1953 is a "classic" now in the prime of life. *Vintage: Excellent. Best drinking: 2-3 years. Aeration: 10-15 minutes. $27-$30.*

RECOMMENDATIONS

U.S.A.

KALIN CELLARS CHARDONNAY 1979 Big, highly animated, enormously fruity, this terrific white wine from Santa Barbara County, California, makes a strong statement in no uncertain terms. *Vintage: Very Good. Best drinking: 3-4 years. Aeration: Refrigerate for 3 hours, then aerate 1 hour. $8.50-$9.*

MOUNT VEEDER WINERY CABERNET SAUVIGNON 1976 (BERNSTEIN VINEYARDS) Deep, exceptionally complex, silken-textured and fruity, with moderate-to-large body, this Cabernet from Napa County, California, is a most beautiful red wine. *Vintage: Good. Best drinking: 3-4 years. Aeration: 35-45 minutes. $13-$15.*

ITALY

COLLIO MERLOT 1978 (JERMANN) Silvio and Anna Jermann have created an Italian Pomerol—an extraordinarily subtle and gracious red wine in the style of Château Certan-de-May. Perfumed, moderate in body, Collio Merlot 1978 from the Friuli-Venezia Giulia region is utterly alluring. *Vintage: Good. Best drinking: 2 years. Aeration: 5-10 minutes. $6.50-$7.*

VINTAGE TUNINA 1980 (JERMANN) Velvety in texture, with significant sweetness, high tonality and good size, this is a first-quality white table wine from the producers of Collio Merlot 1978. *Vintage: Excellent. Best drinking: 2-3 years. Aeration: Refrigerate for 2¼ hours, then aerate 5-10 minutes. $11-$12.*

VINO NOBILE DI MONTEPULCIANO 1977 (PODERI BOSCARELLI) Burgundian in style, beautifully structured, middle-to-deep in tonality, with a nice prune-like flavor, Poderi Boscarelli's Vino Nobile de Montepulciano from Tuscany is a somber and singularly fine red wine. *Vintage: Very Good. Best drinking: 2-3 years. Aeration: 20-30 minutes. $7.50-$8.*

BRUNELLO DI MONTALCINO 1975 (TENUTA CAPARZO) This Brunello 1975 from Tuscany is an exceptionally complex red wine, flowery yet very powerful—and not particularly tannic even at this comparatively young age. *Vintage: Excellent. Best drinking: 4-5 years. Aeration: 1¼ hours. $13-$14.*

BARBARESCO 1974 (KIOLA) Kiola's Barbaresco 1974, modest only in price, has a great deal to recommend it. This Piedmontese red wine is uncommonly good—rich, fairly large in body, and completely Burgundian in manner. *Vintage: Excellent. Best drinking: 2-3 years. Aeration: 50 minutes-1 hour. $6-$7.*

BRUNELLO DI MONTALCINO RISERVA 1968 (TENUTA COL D'ORCIA) This is a great red wine, quiet, silky, of nice size—a wine which makes very little fuss, but is sure to bring a smile of contentment to the face of anyone who drinks it. *Vintage: Good. Best drinking: 2-3 years. Aeration: 30 minutes. $19-$20.*

FRANCE

CORTON-CHARLEMAGNE 1973 (DOMAINE DUCHET) Bold, full-bodied, and deep, this white Burgundy is an overwhelming and magnificent Chardonnay. *Vintage: Good. Best drinking: 2-3 years. Aeration: Refrigerate for 2¼ hours, then aerate 10-15 minutes. $40-$55.*

MUSIGNY 1972 (VOGÜÉ) I perceive here a wine just now unfolding into maturity, making a brilliant display as it goes along. Moderate-to-large in body, middle-toned, with peach-plum fruitiness, Comte Georges de Vogüé's Musigny 1972 exhibits that harmonious blending of all elements indicative of a very great Burgundy. *Vintage: Excellent. Best drinking: 2-3 years. Aeration: 5-15 minutes. $40-$60.*

Footnote on Burgundies: A very interesting tasting of six fine red Burgundies of the 1960s was conducted by Hugh Johnson, the noted English wine writer, as part of *The Wine Spectator*'s Grand Award Wine Seminar, held in New York City last autumn. Dating from 1961 to 1969, all of the bottles were alive and vigorous, and two were outstanding: Chambolle-Musigny Les Amoureuses 1966 (Leroy), and an old friend, La Tâche 1966 (Domaine de la Romanée-Conti), a superlative wine that my wife and I had enjoyed several times late in 1976. It was reassuring and heartening to experience those older, well-cared-for red Burgundies—still unfaded thirteen to twenty-one years after their creation. ▽

Food

No fooling: an easy cook-ahead menu for great April Fool's dinner

By Elizabeth Schneider Colchie

EDITOR'S NOTE: *How many times have you opened a do-it-ahead book of party recipes only to find that there are several time-consuming last-minute steps that must be done after your guests have arrived? The wonderful thing about Elizabeth Schneider Colchie's latest book, "Ready When You Are: Made-Ahead Meals for Entertaining" (to be published by Crown in May), is that it means what it says. Ms. Colchie, author of numerous food features in national magazines and coauthor of another cookbook, "Better Than Store-Bought" (Harper & Row), gives frequent dinner parties for four to six, loves good talk and good food, resents "having to miss a scrap of conversation" by being in the kitchen after her guests arrive.*

And so she has developed more than two hundred recipes that can be made completely ahead—and, most important—are for foods that are actually enhanced by being kept at room temperature for a while, or reheated. There is rarely more to do than reheating, as Colchie herself hates "last-minute surprises——the kind you sometimes get when you hover over a roast, wondering when it will be ready." The recipes are grouped into whole meals, which are planned for each season.

In this excerpt, we present Colchie's menu for an April Fool's Dinner for Eight, which gets its name from its dessert: a richly creamy rhubarb fool. As Colchie writes: "Fools are the most popular surviving members of a venerable English family of desserts. Generally speaking, fools are fruit purées, fresh or cooked, which are chilled, then combined with rich cream or custard."

The chicken is a cook-ahead triumph; by slipping the stuffing between the flesh and the skin, the birds are kept moist when reheated. Optional: A salad of Jerusalem artichokes and chicory or another bitter green.

MENU

Asparagus with Avocado Dressing

Chickens stuffed with Almonds
and
Orange Peel in Vermouth Sauce

Millet

Rhubarb Fool

ASPARAGUS WITH AVOCADO DRESSING

eight servings

3½ pounds very, very, thin asparagus
1 egg
1 ripe medium-size avocado, peeled and chunked
1 teaspoon coarse (kosher) salt
1 teaspoon extrafine sugar
¼ cup fresh lime juice
2 teaspoons finely minced chives
¼ teaspoon Tabasco sauce
Chopped fresh basil (optional)
3-6 tablespoons buttermilk

Rinse asparagus gently. Holding ends, swish tips around in bowl of water to rid them of sand. Snap off butts where they bend easily.

Set asparagus on steamer rack over boiling water. (Or tie asparagus in bunches and stand on end in bottom part of double boiler in 2-3 inches of boiling water, then cover with other boiler pot, inverted.) Steam, covered, until asparagus just barely bends, about 5-8 minutes.

Dip briefly into ice water, drain, and spread in single layer on towel until cooled. Set stalks in a dish, cover, and store in refrigerator up to 12 hours.

Combine egg, avocado, salt, sugar, lime juice, chives, Tabasco, and optional basil to taste in processor or blender. Whirl to a purée. Add buttermilk gradually, until thickness of sauce is to your liking. Taste for seasoning. Scoop into a serving dish. Cover tightly and refrigerate. You can keep sauce at least 12 hours, as acid and egg *(Continued on page 210)*

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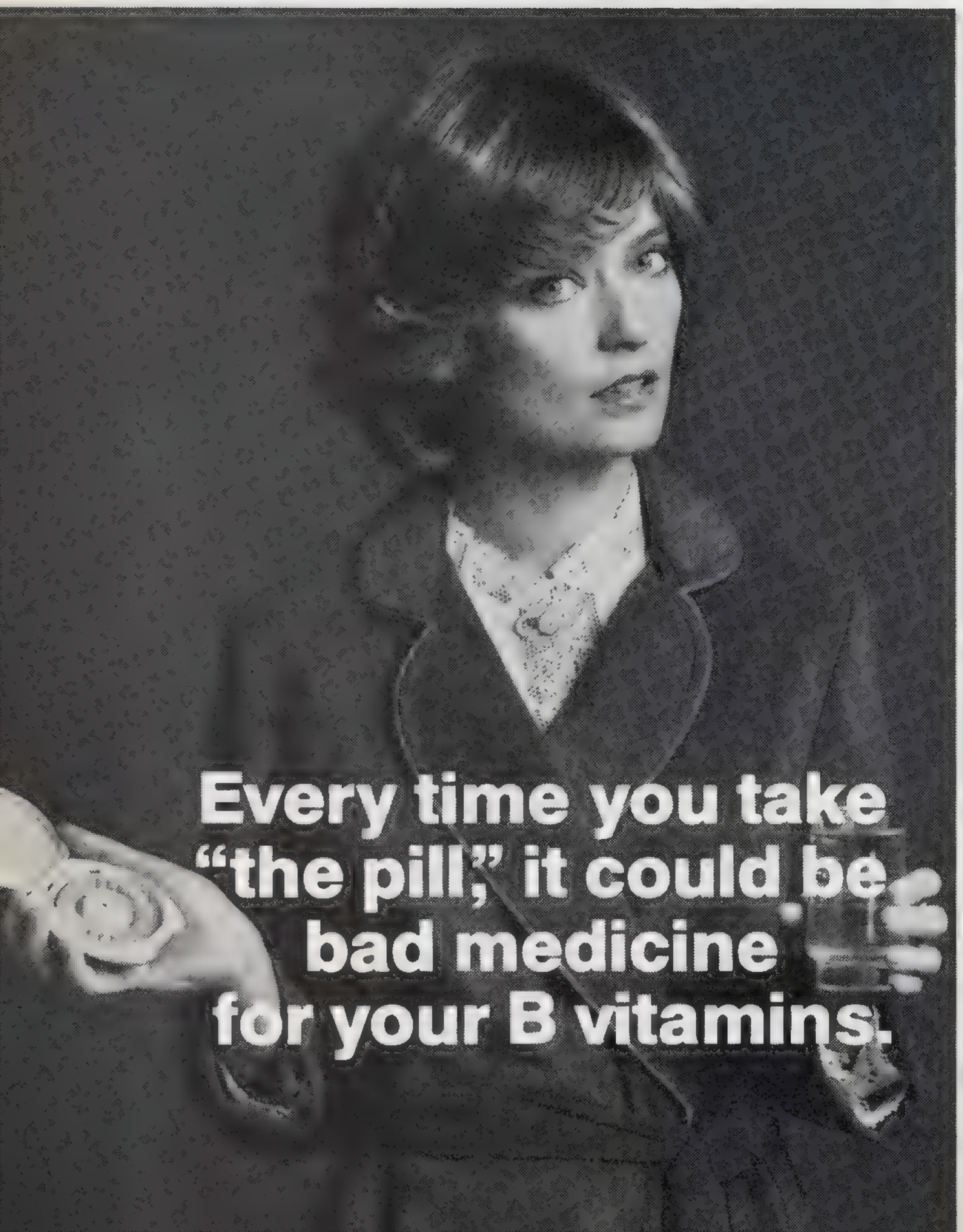

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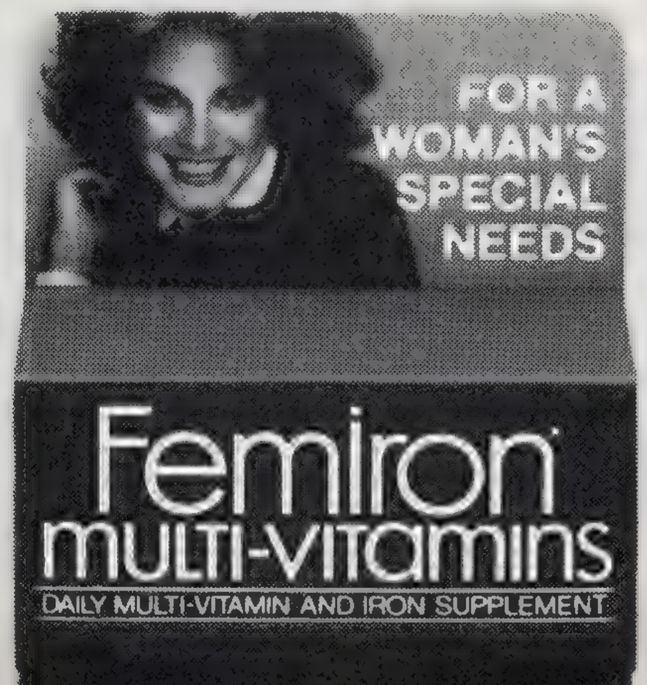

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APRIL FOOL'S DINNER

(Continued from page 208)

prevent discoloration.

To serve: Arrange asparagus on individual plates. Spoon a little dressing over each and pass remainder separately.

Note: If you can get only large asparagus, it is important to peel the stalks before cooking, and to increase steaming time. Buy 4 pounds.

CHICKENS STUFFED WITH ALMONDS AND ORANGE PEEL IN VERMOUTH SAUCE

about eight servings

For this recipe, the chickens are split down the backs, then spread flat, stuffed under the skin, and roasted. The presentation is not only plumply, brownly beautiful, it is ideal for a made-ahead meal because the stuffing keeps the flesh moist when reheated. The birds, treated this way, are simple to carve at the table. You cut the opened-out chickens as you would a cake, to make even quarters that follow the contours.

2 chickens (3 pounds each), with no holes pierced in skin (reserve gizzard and neck for another use; use heart and liver for stuffing)
2 large juice oranges
2 large shallots, finely minced
1 cup unblanched almonds
2 teaspoons dried rosemary
2 teaspoons coarse (kosher) salt
¾ stick (6 tablespoons) unsalted butter, softened
2 slices bread, cut into cubes
1 cup water
1⅓ cups sweet vermouth
4 teaspoons cornstach
1 cup fresh orange juice
½ cup fresh lemon juice
1 teaspoon green peppercorns, drained and crushed lightly
1 bunch watercress

Set one chicken on its breast. Using poultry shears, cut along length of spine from tail to neck. Cut out backbone. Open out bird, skin side down, and using palm of your hand press firmly on breast with enough force to break breastbone and ribs. Turn bird over.

Starting at neck, slip your hand between skin and breast and loosen all skin that covers breast—very easy to do. Continue working under skin of leg and second joint until you have loosened all but attaching points at tip of drumsticks and wings. Refrigerate chicken.

Repeat steps 1 and 2 with second chicken.

With swivel peeler, remove rind from oranges, avoiding bitter white pith. Drop rind into small pot of boiling water. Boil 2 minutes. Then drain, cool, and dry. Mince very fine. Mince shallots. Chop almonds medium-fine.

Combine rosemary and salt in spice mill or mortar and crush fine. Mix in processor or blender with orange peel, almonds, shallots, and reserved chicken hearts and livers. Blend in butter and work to fairly smooth texture. Add bread and whirl to just blend. Scrape mixture into two small bowls, dividing it evenly.

Gently work stuffing from one bowl under skin of one chicken to cover flesh as evenly as possible. Use one *(Continued on page 212)*

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APRIL FOOL'S DINNER

(Continued from page 210)

hand to stuff, the other to distribute stuffing from outside. If there are any tears, sew them up with white cotton thread. Repeat stuffing operation with second bird and remaining stuffing.

Set birds, skin side up, in buttered roasting pan to fit closely. Pull neck flaps over opening and tuck skin under breast to seal in stuffing. If there is not enough skin to cover, extend stuffing only part way to edge. Fold wing tips under bird. Smooth skin and press stuffing firmly against all contours. Turn under any skin that overhangs.

Roast birds for 20 minutes in preheated 375° oven. Sprinkle with salt and pepper. Turn heat to 325° and roast 25 minutes longer, tipping pan and using bulb baster to moisten birds several times. Roast until skin is nicely brown but birds are not quite done, about 160° on an instant-reading thermometer pushed into thickest part of thigh. Transfer carefully to a baking/serving dish to fit size fairly closely. Cool, then cover and refrigerate. You can store the chicken for a day if you like.

Do not wash roasting pan. Add water and vermouth to pan and bring to boil over direct heat, scraping up the solids. Pour into large measuring cup and skim off as much fat as possible. Stir orange and lemon juice gradually into cornstarch. Add optional peppercorns. Add to vermouth-stock mixture. Bring to boil, stirring constantly. Boil 1 minute, stirring. Add salt to taste. Cool, uncovered. Then cover and refrigerate until time to reheat chicken.

To serve: Place chicken in baking dish in cold oven with millet (*see following recipe*). Turn heat to 375°. Warm sauce in small pan. After chicken has heated for 20 minutes, pour 1 cup of sauce evenly over it. Continue cooking and basting for about 20 minutes, or until sauce is hot and bubbling. Tuck watercress around bird and bring to table. Using shears or knife, cut each bird down center, then halve each piece, dividing at natural separations of breast and thigh. Reheat remaining sauce and serve.

MILLET

eight servings

It is difficult to understand why this pleasantly firm, fluffy, small-size grain is so widely ignored in this country. The tiny seeds, available in health-food stores, puff up slightly when toasted and have a delightful flavor reminiscent of both rice and popcorn. The simplicity of preparation and delicate taste make this a fine foil for all kinds of sauced and highly seasoned dishes.

2 cups hulled millet seeds
3¾ cups boiling water
1 teaspoon salt
2 tablespoons butter

In heavy saucepan, stir millet over moderate heat till seeds are golden brown. They'll crackle and pop lightly for last few minutes. If necessary, remove them from heat a few times to prevent burning, but do allow for complete browning, or grains will be rigid and coarse instead of light and fluffy.

Turn heat to lowest *(Continued on page 214)*

"I HAVE A WINNER-TAKES-ALL SWEEPSTAKES FOR YOU!"

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Plus 6,000 other valuable prizes. *To qualify for Grand Prize Bonus, look for Winning Words on Theragran-M Sweepstakes displays at your local participating retailer.

OFFICIAL RULES:

No purchase required, here's all you do:

1. On an official entry form, or a 3" x 5" piece of paper, handprint your name, address and zip code. Entry must be accompanied by the bottom flap of the Theragran M package containing the UPC symbol, or the words THERAGRAN-M handprinted in block letters on a 3" x 5" piece of paper.

2. Enter as often as you wish, but mail each entry separately to: THERAGRAN-M "WINNER-TAKES-ALL" SWEEPSTAKES, P.O. Box 500, Lowell, Indiana 46356. Entries must be received no later than June 30, 1982.

3. Winners will be selected in random drawings from all completed entries by Ventura Associates, Inc., an independent judging organization whose decisions are final. Grand Prize Bonus If you are the grand prize winner and have included on your entry the "Bonus Winning Words" appearing on the display, you will have won a fabulous His 'n Her travel wardrobe. Residents of Missouri, Ohio, Wisconsin and Utah may obtain a copy of the Winning Words by sending a stamped self-addressed envelope to THERAGRAN-M WINNING WORDS, P O Box 529, Lowell, IN 46356. The odds of winning will be determined by the total number of entries received. One major prize per family and no substitution for prizes except as may be necessary due to availability. Trips must be taken within one year of prize notification. Winners may be asked to sign an affidavit of eligibility and names and likenesses may be used for publicity purposes. Taxes are the responsibility of the winners.

4. Sweepstakes open to residents of the United States Employees and their families of E.R. Squibb & Sons, Inc., its subsidiaries, divisions, affiliates, dealers, distributors, advertising and promotion agencies, Ventura Associates, Inc., are not eligible. Void where prohibited by law All federal, state and local regulations apply.

5. For a list of major prize winners, send a stamped, self-addressed envelope to: THERAGRAN M WINNERS LIST, P.O. Box 590, Lowell IN 46356.

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Issued: Mar. 1982 112-501

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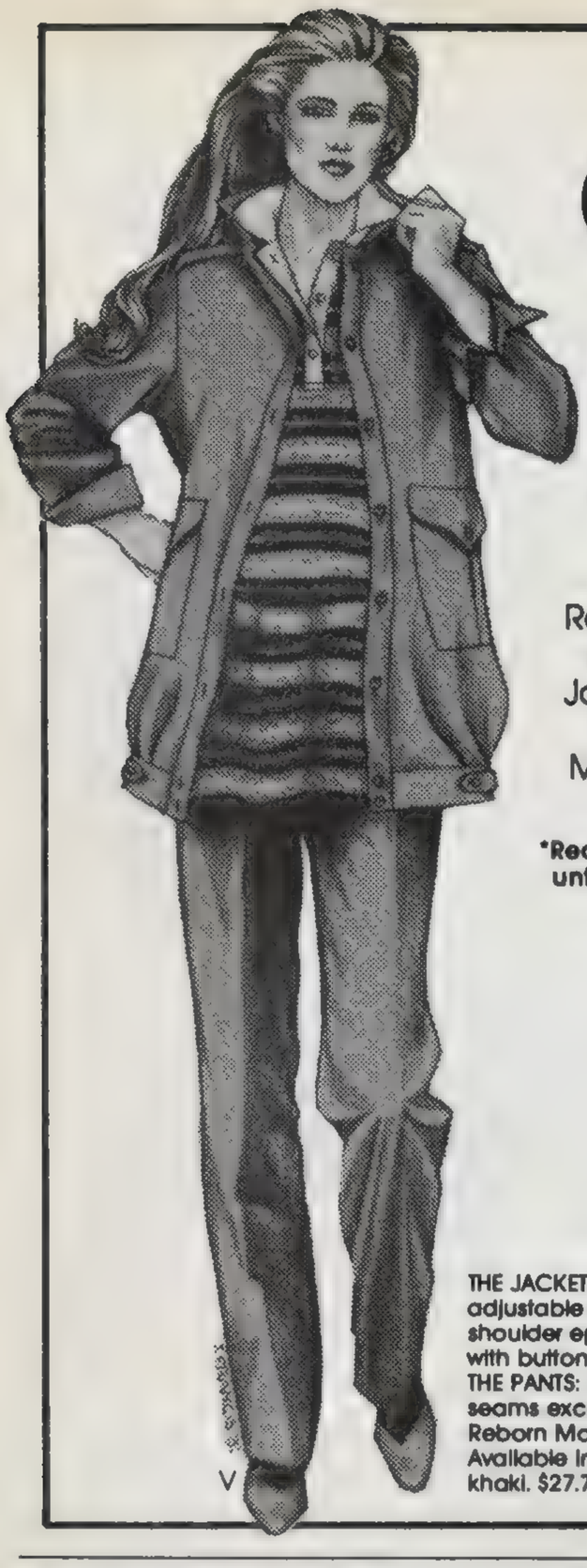
(SEE SWEEPSTAKES OFFICIAL RULES)



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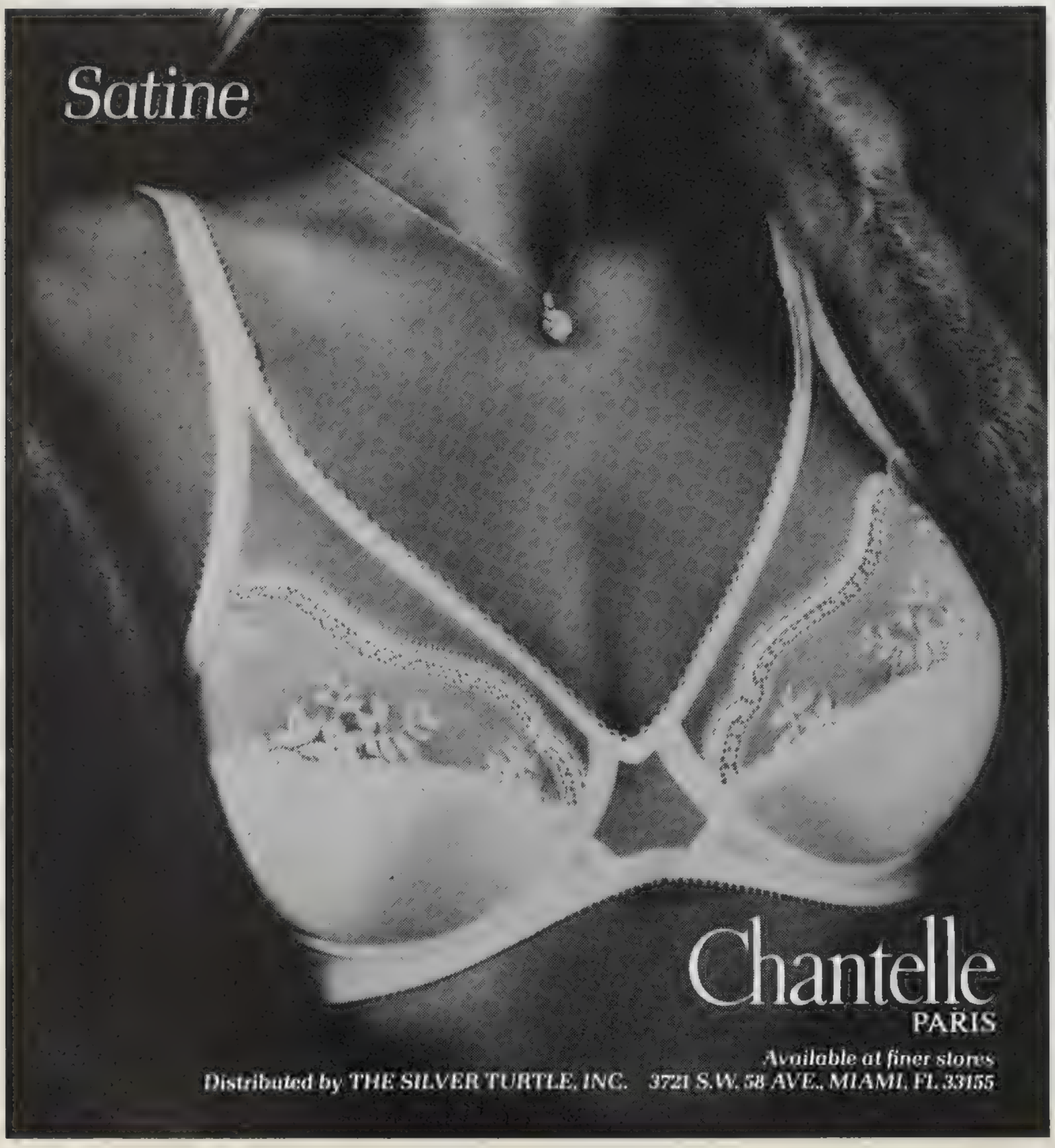

APRIL FOOL'S DINNER

(Continued from page 212)

point and stir in boiling water all at once. Add salt, butter, cover, cook 20 minutes. Remove from heat and let stand, covered, 20 minutes longer.

Fluff into well-buttered baking/serving dish and let cool. Cover with foil and refrigerate up to 1½ days.

To serve: set dish in cold oven, with foil tightly covering it. Heat with the chicken 35-40 minutes, stirring once half-way through the baking time to redistribute grains.

RHUBARB FOOL

eight servings

Gooseberries and rhubarb are the fruits most commonly used in fools. This is probably because their extremely acidic properties offer a welcome contrast to the rich English clotted cream or sweet, eggy custard with which they are blended. Since clotted cream is difficult to

Venerable English desserts: "fools, flummeries, trifles, and syllabubs"

obtain in the United States, heavy cream, boiled to a thick consistency, is substituted. Even those who don't love rhubarb seem to enjoy it this way.

3 pounds rhubarb stalks, rinsed and cut into 1-inch pieces, to make about 10 cups (frozen will do, if you can't find fresh)
¾ cup sugar
Pinch of salt
1½ cups heavy cream (not ultrapasteurized)

Place rhubarb in close-fitting non-metallic dish and cover tightly, being sure there are no openings, or rhubarb will scorch. Bake for 35-60 minutes in pre-heated 350° oven, or till rhubarb juices boil up and vegetable is so tender it becomes a purée when stirred.

Remove from oven and stir to form coarse purée. Stir in sugar and salt. Taste and add more sugar as needed. Cool, cover, and refrigerate until chilled. Or store for several days in refrigerator if you like.

Pour cream into small heavy pot and boil gently, stirring constantly, until reduced to about 1⅛ cups, which will take 5-10 minutes. Pour cream into small mixing bowl and set bowl in larger one containing ice water. Let cream cool entirely, stirring often to prevent skin from forming. Cover and store in refrigerator—for days if you like.

To serve: At serving time, or several hours before, whip cream until it forms soft ribbons that do not dissolve into larger mass when you lift beaters above surface of cream. Mix cream and cold purée together in a serving dish. Stir only enough to distribute the two evenly, but not to blend. Both tastes and colors should remain distinct. You can serve at once, or cover and refrigerate for several hours. ▽

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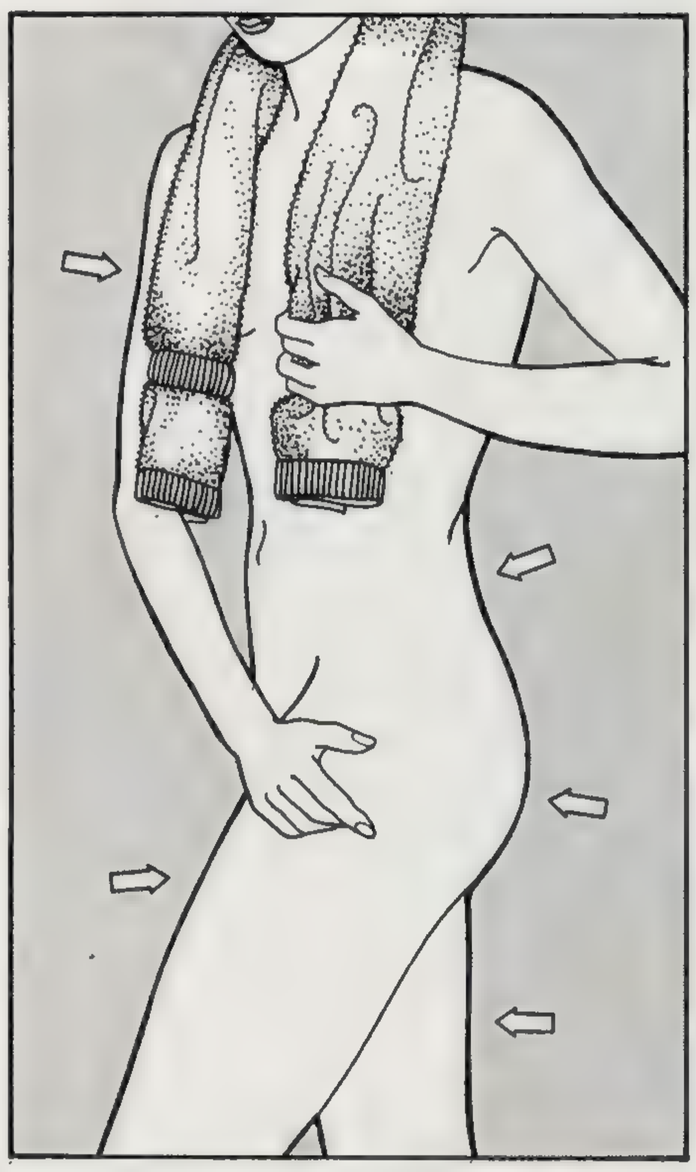
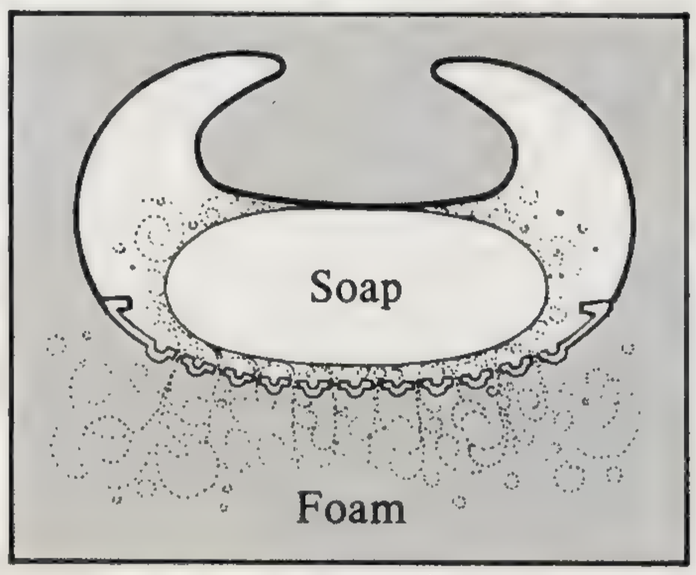
IT'S LIKE REMODELING YOUR BODY.

When you are taking a bath or shower, use the Elancyl Massage Glove containing soap with extracts of ivy and butchersbroom, to massage your hips, thighs and buttocks.





Next, apply the Elancyl Massage Cream after you are dry. It, too, contains extracts of ivy and butchersbroom and acts as an important supplement to the massage.

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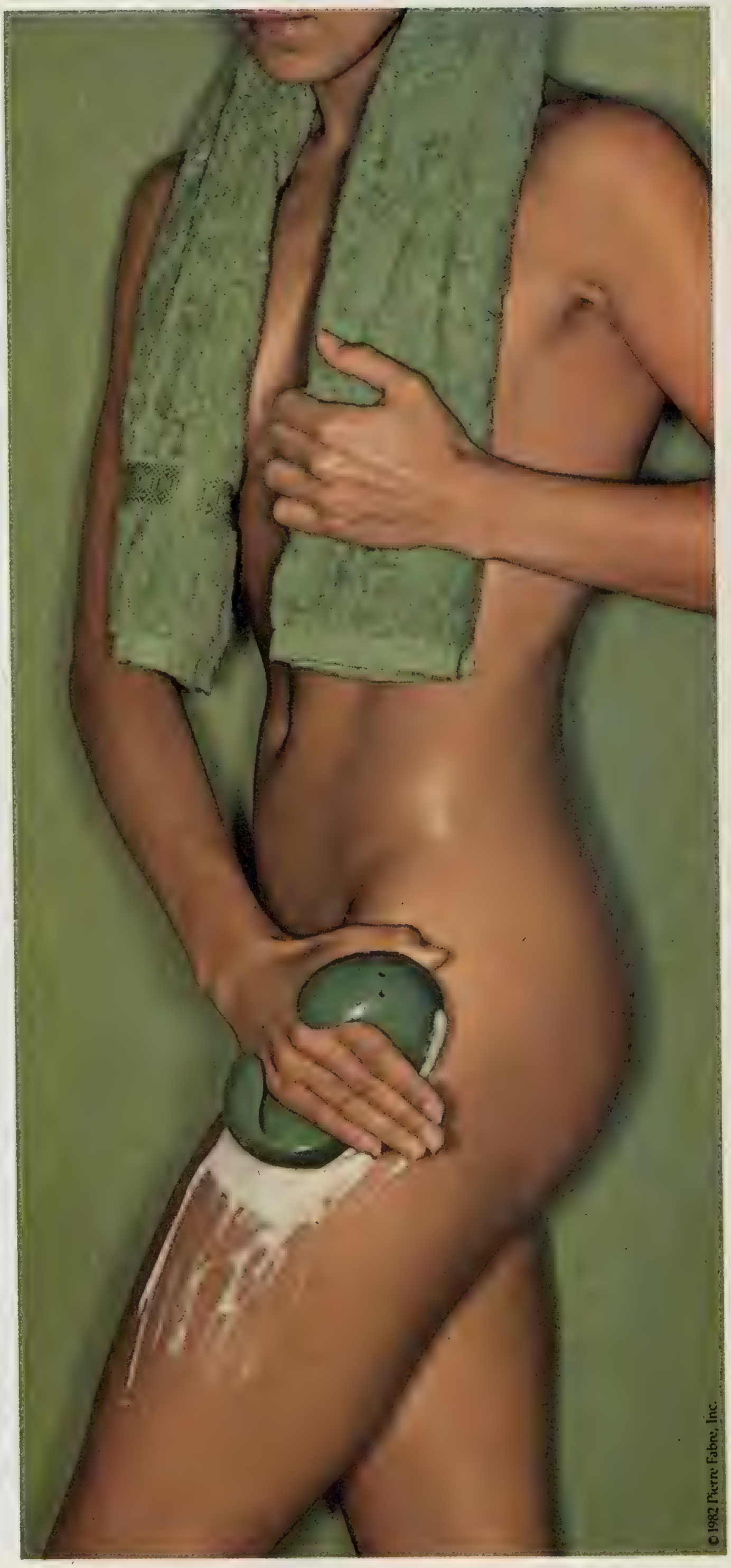

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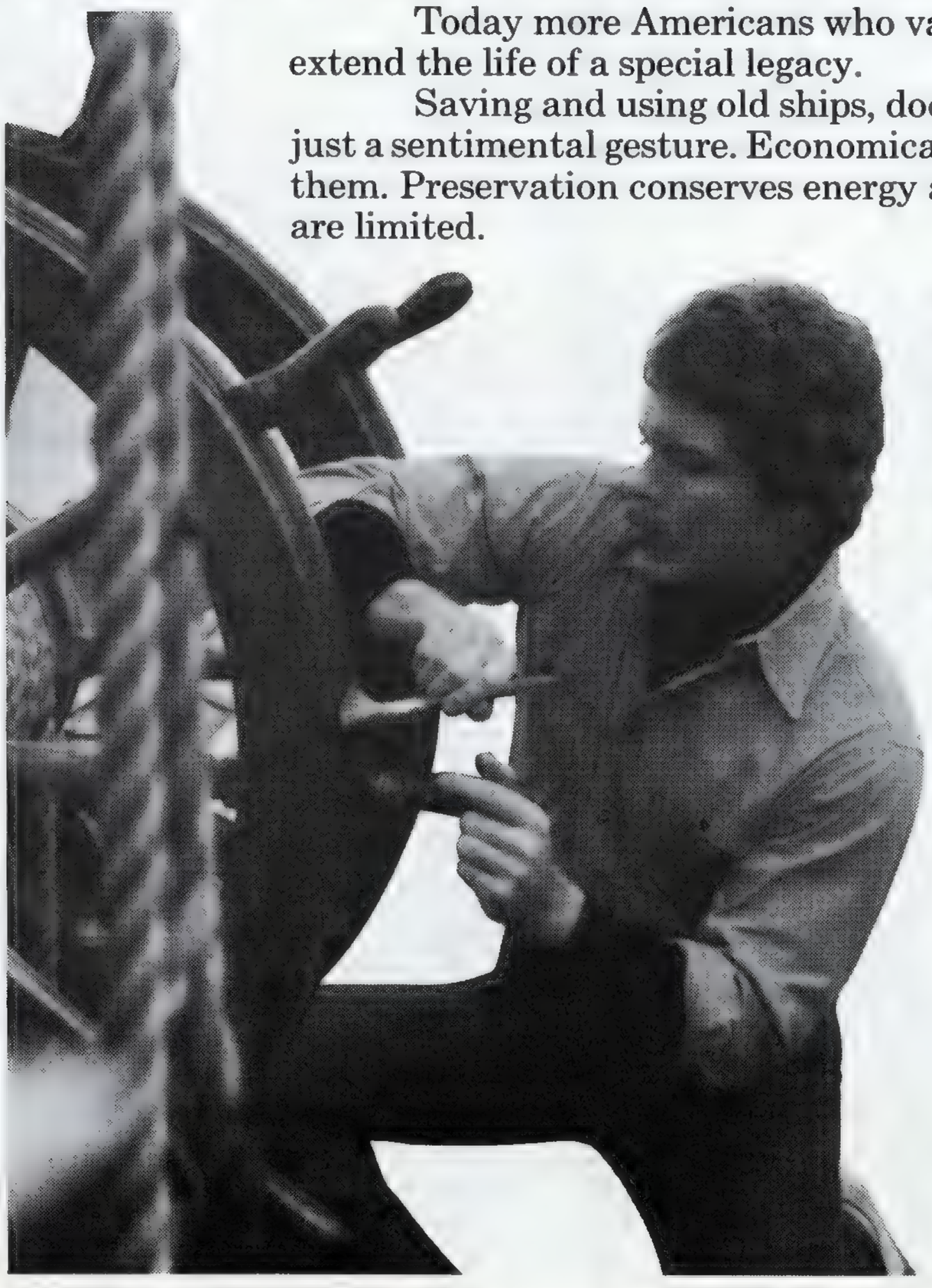
napier Fine Fashion Jewelry

There's a lot worth saving in this country.



Today more Americans who value the best of yesterday are working to extend the life of a special legacy.

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The man hunched forward, gazing intently at the caged tiger.

Mr. Soo-Hoo's Children.

Sunlight skittered down the rake handle as the zoo groundkeeper swept up leaves. As I watched him work, I slowly became aware of a bespectacled older gentleman sitting at the end of the park bench. The man was hunched forward, gazing intently at the caged tiger. And his face held the most dazzling, singularly happy expression I think I've ever seen.

The groundsman noticed my reaction and sidled over to me. "See you discovered Mr. Soo-Hoo," he whispered. "He's special, that one."

"Whaddya mean, 'special'?" I asked.

"Donated most of the animals in this part of the zoo."

"Only seven over here, actually," piped in the reedy, clear voice of the old gentleman. He'd overheard us.

Then he explained. "You see, I've loved animals for many years. All my spare time I've spent reading... studying... learning about animals. At the factory where I worked, I used to buy U.S. Savings Bonds. One every payday. One day I counted, and I had all this money piled up and nothing to do with it. So I decided to help the zoo."

As he talked on, I learned that his contributions over the years had given the zoo two Siberian tigers, baby gorillas, a jaguar, chimpanzees, cheetahs and sundry other rare and exotic species. He told how, when the animals were small, the zoo keepers would let him in the cages to visit his "children." He plucked a bent-edged, slightly floppy photo from his billfold. It was a picture of him and Bwana the gorilla sitting side by side at the water trough.

"Now, they are too old—and *I* am too old—to visit inside." He smiled again, and that beatific expression settled on his face. "But you see," he said, "I still think of all of them... as *my* family."

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Photographed by Robin Saidman at Amelia Island Plantation Hair/Makeup: Bobbi Brown

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Travel Now

Palace dining in Mexico...
Monte Carlo fitness fling
..."To Fly" in Manhattan

By Richard Alleman

One of travel's greatest "highs," the classic film "To Fly," is the premier attraction of the brand-new Naturemax Theater at the American Museum of Natural History in New York City. "To Fly"—Washington DC's hottest ticket since it opened at the National Air and Space Museum in 1976—provides a dizzying giant-screen look at the history of aviation that soars viewers across the U.S.A. from New England to Hawaii; the award-winner film screens at the Museum of Natural History every day from 10:30 A.M.; "air fare" . . . $2 for adults, $1 for children. (Above: a sky-high "To Fly" view of midtown Manhattan.)

welcome back! *Seaplane service—suspended last September—is being resumed in the U.S. Virgin Islands. Taking off, landing on clear Caribbean waters, these romantic, practical planes—longtime U.S.V.I. attractions—are set to hop twenty to thirty times a day between downtown Charlotte Amalie on St. Thomas and St. Croix's downtown Christiansted. Schedule details, see page 242.*

Monte Carlo super-spa The opulent 1864 Hôtel de Paris, *above*, is the creamy setting for a week of health and fitness in Monaco. S.B.M. Hotels' new "Santé" program provides a deluxe Hôtel de Paris room for six nights; Continental breakfasts; private consultation on health, diet, beauty—plus a personalized program of six three-hour spa sessions at the hotel's adjacent Terrasses Baden-Baden facility. Press-time prices: from $400 to $550. See travel agent or page 242.

Capital buy . . . Washington DC's new TICKETplace (F Street Plaza between 12th/13th Streets NW) sells day-of-performance seats to most of the city's theater/music events . . . at half price! Call: (202) TIC-KETS.

The Orient made easy **This June, Pearl Cruises of Scandinavia inaugurates year-round Far East adventures aboard the 485-passenger "Pearl of Scandinavia." Two-week cruises offer three itineraries: "The China Explorer"—plying between Japan and Hong Kong—centers on destinations in the People's Republic of China . . . The Hong Kong-to-Singapore "South China Sea" sail calls at exotic ports in Malaysia, the Philippines . . . "The Indonesian Islands" program—round-tripping out of Singapore—puts in at seven Indonesian harbors. Cruise costs—including round-trip air fare from the U.S. West Coast—from about $3000 to $6000, depending on itinerary and shipboard accommodations. See page 242.**

■ Now through early May, dogwood in full flower on the grounds of two grande-dame establishments—the red-brick Homestead in Virginia and the pristine white Greenbrier in West Virginia—has the fragile, exquisite look of young girls in organdy communion dresses. Sunshine streaking through dark pine trees intensifies the splendor of the alabaster-white and pearl-pink dogwood.—D.M.

In Cuernavaca, Mexico: a dazzling new dine-out

For glamorous dining in Cuernavaca: Sumaya, left, takes over the Japanese palace of the late heiress Barbara Hutton. Managed by well-known Mexico City restaurateurs Jordy & Francisco Escofet, the new restaurant serves Japanese and European fare.

The summer of 82°

82°F. That's the average mean temperature in the summer in the American paradise. With trade winds blowing almost without exception from an easterly direction. (Now that doesn't sound mean at all!) See your travel agent.

United States Virgin Islands

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Inside a Caribbean cruise—the ultimate pleasure trip

Vogue's Travel Editor documents the joys of sail-seeing the islands

BY DESPINA MESSINESI

Calling on Caribbean islands aboard a creamy cruise ship is a dramatic, romantic experience. Excitement begins with the profile of an island looming in the distance, intensifies as green jags of hills and undulating shorelines become razor-sharp, peaks with the docking of the ship in the center of a Caribbean town.

Recently, I indulged in the pleasures of cruising the Caribbean aboard the Norwegian registered Royal Viking *Star*. With stops at islands I already knew, my shore trips were like rereading a favorite chapter in a well-thumbed book. Ignoring the planned island tours, I went off by myself, drawn as by a magnet to places that once had given me pleasure. Obviously, along the way, I picked up fresh impressions—from restored buildings and new resorts to enticing good buys and lively cafés. After these excursions, eager as a homing pigeon, I would return to the ship, my immaculate twenty-eight-thousand-ton floating palazzo.

My cruise aboard the Royal Viking *Star* officially began at Port Everglades, Florida—but the masses of information sent weeks ahead enabled me to do a mental dry run of the sail in my own apartment. Along with my boat ticket came a diagram of the deck, the location of my stateroom marked by a red star. I also received visitors' passes, an order form for liquors and hors d'oeuvres should I wish to throw a bon-voyage party, plus folders with mailing and radiogram instructions to leave with family, friends, and business. Of course, there were glossy baggage tags and an envelope with the airline ticket from New York to Fort Lauderdale.

Fort Lauderdale's relatively small air terminal is only ten minutes away by car from the deep natural harbor of Port Everglades. The stunner upon arriving there: the sight of the elegant *Star* towering above the low pier shed. Boarding operations were beautifully orchestrated: Baggage handlers waited curbside to unload passengers' luggage and pile it onto carts. The white-walled, big-windowed embarkation pier with bright-blue settees was immaculate. After passengers checked in with their tickets, an escalator whisked them up to the ship's entrance level. Here, the lineup of the *Star*'s white-uniformed staff—along with a photographer clicking passengers' pictures—reminded me of a West Point wedding.

Eager to find my cabin, I scurried down a long corridor and into the silence of my sunny stateroom. While waiting for luggage to arrive, I stretched out on the jade-green settee, puffed up the two small plaid cushions, covered up with a fluffy Shetland throw, and read the shipboard "literature."

A white card told me that the name of my stewardess was Vibeke; a pink one gave the number of the dining-room table where I was expected and suggested that I use the aft entrance; and a green one described the three radio channels. The ship's telephone directory prompted me to make appointments for massage, hair, manicure, and pedicure.

Sensibly, the ship's newspaper clarified the dress code for dinner—explaining what was meant by formal, informal, casual—and specified the degree of formality for each evening. It also listed some forty-five shipboard activities ranging from quizzes to fitness sessions, dance classes, bridge lectures, movies, and live entertainment. A plethora of choices—but no hard decisions to make. What bliss!

With fascination, I read about the *Star's* remarkable addition *(Continued on page 234)*

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CARIBBEAN CRUISE

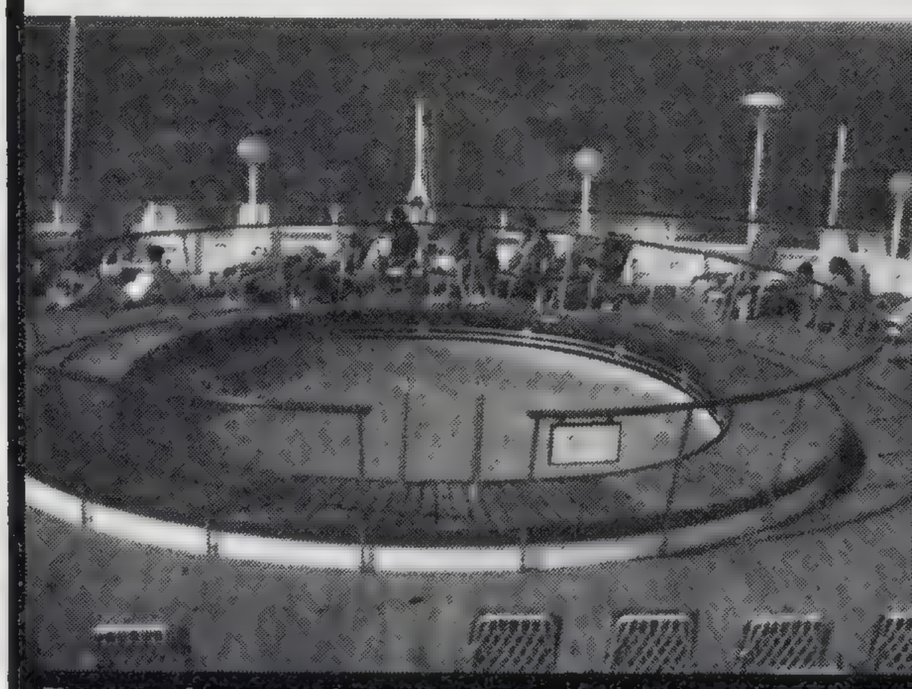
(Continued from page 232)

of a new ninety-three-foot midsection. Like adding a leaf to a dining-room table to accommodate extra guests, the *Star* had been split in two from top to bottom and a new section inserted and welded into place. The result: the ship now can accommodate two hundred more passengers—seven hundred all told! This fantastic stretching operation also resulted in a new sports deck and second pool; nine balconied penthouse suites; seven bed/sitting rooms; forty-four luxury bedrooms with windows—not portholes; a raft of standard cabins; plus another lounge, bar, snack bar, and—of course—a much larger dining room to continue the *Star*'s tradition of one-sitting meals.

The arrival of my luggage awakened me. (I had succumbed to that lovely shipboard feeling of irresponsibility even before sailing and had dozed off!) Energetically, I unpacked—and found ample closet space, drawer space, shelves for cosmetics, books, films, camera. My emptied bags fit neatly under the bed.

The loudspeaker summoning "All visitors ashore," propelled me on deck. At six-thirty in the evening, Florida's sky was a deep velvet-blue. The air was soft. The orchestra played on deck; some passengers danced; stewards passed around large baskets with noisemakers and streamers. The din compared with New Year's Eve. Then, without a shudder, not even the slightest tremble, the *Star* set sail . . . and the cruise began.

I treasured our first two uninterrupted days at sea. Mornings began luxuriously with Vibeke bringing me my breakfast tray. (Just as in hotels, at bedtime, I hung the breakfast order form outside my door.) The days were mine to read, sun, swim, and explore the ship. I paced the corridors and decks to see if I could detect where the new section began—but, as in fine plastic surgery, there were no visible scars; the wicker-patterned corridor rugs matched perfectly throughout the ship.



For sun days, sea breezes: new Sky Deck and pool, above, aboard Royal Viking "Star"

Unlike transatlantic crossings, where there is nothing to see except an endless ocean blending with the horizon, the Caribbean is full of activity. On the first morning, I spent the day watching the long span of Hispaniola (the island that is shared by Haiti and the Dominican Republic), its jagged mountain peaks darkening the horizon. We often passed white cruise ships and yachts under full sail. An offshore oil *(Continued on page 236)*

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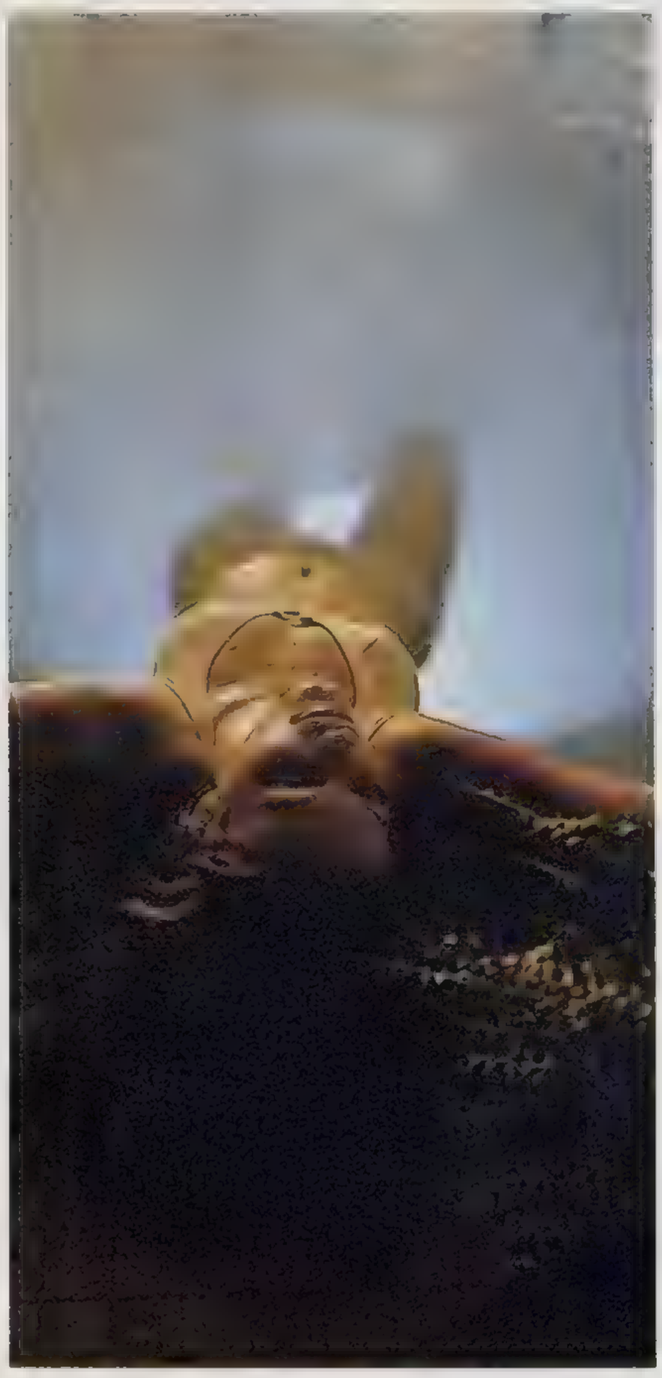

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CARIBBEAN CRUISE

(Continued from page 234)

rig stood skyscraper-tall above the flat sea.

On board the *Star,* I enjoyed *al fresco* lunches (hamburgers, frankfurters) at the new snack bar near the new small circular pool that I nicknamed "monocle." At the buffet on a lower deck, luncheon fare was more elaborate: pastas, hot roasts, fish, salads, an impressive dessert table with pastries, cheeses, fruits.

Surprisingly, the *Star* never seemed crowded. There were always enough deck chairs with bright blue mats; these were lightweight and easy to move either into the direct path of the sun or into the shade. There were never any queues—not even for the first-run movies shown in the afternoon and after dinner.

My dressing-room mirror—decorated with invitations—looked like that of a debutante. I had been invited to the traditional Captain's cocktail party—as well as to a reception hosted by one of the ship's directors, a brunch celebrating the *Star*'s new streamlined length, and an informal gathering given by a shipboard acquaintance occupying a penthouse suite.

At night, the undisturbed silence—no unsettling creaking sounds sometimes heard on older ships—made sleeping a joy. Even more extraordinary were the ship's unnoticeable early-morning arrivals in port. Expecting to be awakened by docking maneuvers, I missed our entry into the pretty harbor of St. Thomas, our first port of call.

At St. Thomas, it was fun to jump ship and be only a cab ride away from the center of Charlotte Amalie. There was no rush to go ashore, however: the ship was in port for the day. Tied up on the edge of town, the *Star* was actually nearer the duty-free shops than were the island's resort hotels—with the exception of Bluebeard's Castle. On my shore leave, I window-shopped, bought magazines and *The New York Times,* and stopped for a drink at Bluebeard's with its spectacular harbor view of hundreds of sailboats dominated by the slick long *Star.*

CRUISE TAKE-ALONGS . . .

Daytime aboard ship, dress as you would at a resort: classic whites, black, navy, other warm-weather colors—pants, skirts, culottes, shirts, tops. Swimsuits, cover-ups, beach thongs, tote for sunscreen lotions, sun glasses, books, camera. Walking shoes. Same formula for shore trips—except for shorts. Pack a raincoat, umbrella, thin nylon windbreak, sweaters, shawl.

For shipboard dining: pants, short bare dinner dresses, skirts with a beautiful blouse or a revealing camisole or strapless top (to show off glowing skin!). And for "gala" dinners: the prettiest pyjama, a long narrow evening dress, the most romantic blouse-and-skirt dressing. Men's note: For "gala" evenings, men should wear a dinner jacket; for informal dining, coats and ties; and for day, classic resort clothes.

We sailed from St. Thomas at 9:30 P.M., passing a U.S. Navy boat dressed up in lights. Viewed from the *Star,* little specks of light in the hills of St. Thomas formed a fascinating pattern that resembled a stock market graph. My crow's nest for looking out at sea and sky was the high-up Stella Solaris Bar—with contoured windows, grey swivel chairs, no music,

On Martinique: Fort-de-France's recently restored St. Louis Cathedral, above

semi-darkness. Here, at midnight, a pantry the size of a walk-in closet was opened to reveal a superb buffet—impressive because of its small size and tempting selections—a pleasant switch from the gargantuan platters presented on many ships.

After an all-night sail, the *Star* arrived in San Juan, Puerto Rico, in early morning and stayed in port until 2:00 A.M. the following day. The weather was sunny and hot—ideal to spend *indoors* in air-conditioned comfort. I waited until sunset to go ashore and to stroll the cobbled streets of Old San Juan—walking distance from the pier. After dinner, many passengers took off for San Juan's night life and casinos. For those of us who stayed aboard, there was a charming performance by the San Juan Ballet—a group of talented Puerto Rican dancers, singers, and guitarists.

Our cruise itinerary promised an afternoon and evening stopover on the island of St. Martin. As we sailed by the long green span of island, its white beaches looked inviting; but the sunny, sparkling Caribbean was deceptive—high roller waves prevented us from docking. Orders were then given to put in by launch. Standing at the rail and watching the officers and crew lower the boats, I had visions of the movie *Titanic*. When even this operation proved difficult, the St. Martin visit was scratched. To make up for the cancellation, the Captain announced over the loudspeaker that the *Star* would call instead at Martinique the next morning. Passengers applauded the decision—and the excitement broke the ice and brought a number of new friends together.

The next morning, our unscheduled visit to Martinique went off without a hitch. Shore excursions had been organized; buses and taxis lined the pier. Several years had passed since my last trip to Martinique and I was delighted to find myself suddenly in Fort-de-France again. For me, France began at the bottom of the gangplank where the cabbies appeared eager, nonchalant, "French." I knew I was on the right track to the center of town when I saw an enormous sign for Roger Albert—the name of a well-known Caribbean emporium for duty-free *(Continued on page 239)*

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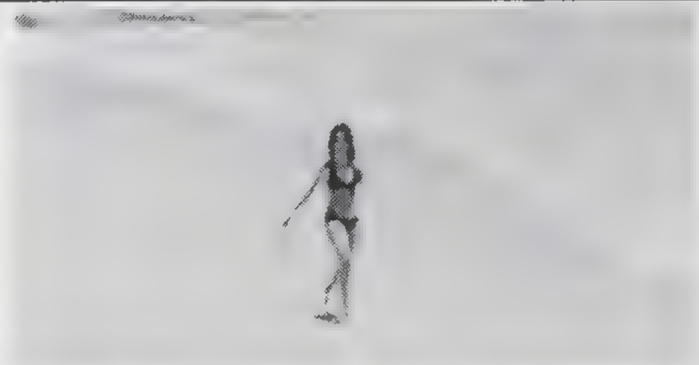

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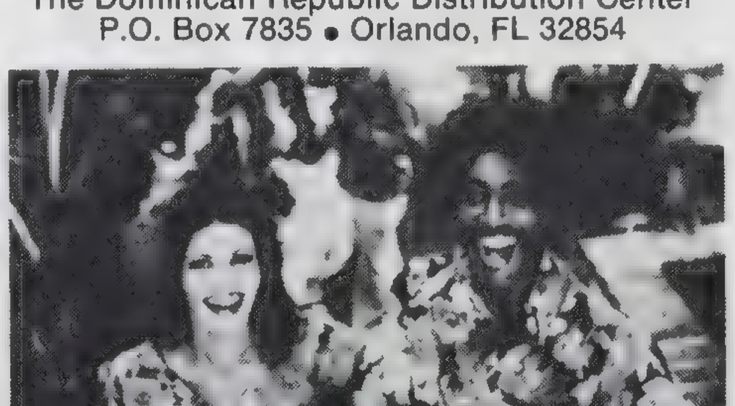

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CARIBBEAN CRUISE

(Continued from page 237)

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Midmorning, Fort-de-France was bedlam: pedestrians on narrow sidewalks spilled into jammed, narrow one-way streets; bicycle bells tinkled; horns blew impatiently. Unperturbed, *les belles Martiniquaises* in spike heels pranced through it all like high-stepping ponies. The simple cottons they wore had the unmistakable fit of made-to-order. (Island seamstresses do excellent work.)

Strolling by La Savane, a billiard-table-green waterfront park, I noticed, for the first time, a romantic statue of Empress Josephine, the Caribbean-born wife of Napoleon. A recent surge of restoration on Martinique was responsible for moving "Josephine"—hidden for years in a far corner of La Savane—to her new prominent position.

Days at sea—to read, sun, swim, unwind

Continuing my rambles, I came across another restored gem—the Schoelcher Library—opposite La Savane. Originally built for the 1889 Paris Exhibition, this fascinating domed Middle Eastern fantasy had been transplanted stone by stone to Martinique. Inside, students bent over library tables beneath a skylight ceiling supported by thin iron columns. Names of the literary greats of mainland France—Rabelais, Corneille, Voltaire, Alexandre Dumas, Racine—decorated the walls.

Nearby, Martinique's Cathedral—an enchanting sand-beige-with-shoe-brown-trim bit of Victoriana—still had the wet-paint freshness of its recent restoration. Vis à vis the Cathedral was the startlingly contemporary black-glass Chase Manhattan Bank building standing next door to a branch of the mainland French department store Au Printemps.

Martinique was my last shore trip. The next morning I was disembarking at Bridgetown, Barbados. (The *Star,* however, would continue south, stopping at Venezuela and Curacao, before heading north to Jamaica and back to Port Everglades, Florida.) A last evening aboard ship is a busy one: packing, paying chits, cashing traveler's checks at the reception desk for tips.

For tipping, my yardstick was $2.50 a day for each passenger for the stewardess and $2.50 a day for dining-room staff. After that last dinner, a "thank you," along with a handshake and envelope with tip to each of the waiters as well as to the dining-room captain is routine. On the *Star,* I thanked Vibeke, the stewardess, when she came to turn down the bed before dinner.

Sailing between Martinique and Barbados, we passed several cruise ships white as wedding cakes in the night. The next evening, while dining onshore in Barbados, the white shape I saw moving across the horizon like an Atari figure on a black video screen was none other than the Royal Viking *Star* gliding southward. ▽

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A sail to island life untouched by today

BY MALCOLM McCONNELL

We dropped anchor in Plimiri Bay at sunset on a breezy June afternoon. Plimiri is near the southern end of Rhodes, a small anchorage rarely visited by foreign tourists, being accessible only by a rutted dirt track from the main road or by boat.

The arc of white beach seemed to glow in the twilight against the dark green of the surrounding hills. In the cool evening, we smelled wild thyme and oregano. Tsampika's *taverna* was almost hidden by a wall of olive trees, a grape arbor, and a gently swaying canebrake. The sun was still catching the cedar forest on the mountains inland; but here, on the eastern shore of Rhodes, the sea had acquired a soft lavender, deepening to purple.

From the whitewashed chapel spire behind the *taverna*, a small owl of Athena hooted, a double-toned call, evocative of a wind chime. Tinkling goat bells answered beyond the olive grove. The breeze came off the land, carrying the dry warmth of sun-heated rock and pine pitch, the atavistic scent of the Aegean. I took an ouzo jug from our boat's icebox and poured two thimble glasses while Carol cut squares of feta cheese and arranged them with pinkish Kalamata olives on a plate. We sat in the falling light, sipping our ouzo and watching the bronze sun fade.

This isolated bay offered the tranquility and beauty we had discovered when we had come to Greece for the first time, almost twenty years ago. Now we no longer lived in Greece year-round, but we tried to come back each summer to the village of Lindos, twenty miles up the coast from Plimiri. Last year, we cruised on our thirty-foot sloop, *Matata*, looking for quiet bays and secluded islands which have not been touched by organized tourism.

When the mountains darkened, we rowed the dinghy toward the flaring lamps of the *taverna*. Tsampika greeted us with a broad smile, but also with a theatrical display of hand wringing and tragic grimaces. She had, it seemed, *tipot alo*—"nothing" left to eat. An adventurous party of young tourists on motorbikes had come for lunch and eaten all the meat in her icebox. There was no fish left either, as the previous three days had been too rough for Petros, her husband, to set his nets.

But, she finally admitted, scuffing her sandal toe on the flagstone terrace, she could find us some poor substitute for meat or fish, if we did not mind sharing what she had cooked for her family. We quickly decided Tsampika's potluck had to be better than the canned food aboard the boat.

We were on our third glass of wine when Tsampika brought us a huge clay pot of *Ochtapodi Krassato*, which she began ladling onto mounds of steaming rice. The mundane title, Octopus Wine Stew, does not give credit to her creation, rich with small garden onions, first sautéed with garlic in virgin green olive oil, then added to the chopped tender octopus and simmered several hours in dry red wine laced with rosemary, nutmeg, cinnamon. This was the "nothing" she'd been afraid to offer us.

After dinner, a wide yellow moon was rising from the sea. The lanterns were dimmed, and we sat back with tulip glasses of Metaxa brandy, while Tsampika's father, Dimitri, plucked his mandolin, accompanying his own mournfully beautiful fisherman's laments. The moon rose higher, gilding the sea and giving the surrounding olive grove the surprising texture of powdery snow.

As we rowed back to the boat, I couldn't help thinking of Lindos. On this soft night of moonlight, which we had spent on the *taverna* terrace alone with Tsampika's family, the open-air discos and the cobbled lanes of Lindos would be crowded with well-dressed young tourists. Lindos on a summer night could be anywhere in the eastern Mediterranean. Plimiri could be only in the Aegean.

The next afternoon, we sailed into the tiny port of Halki, one of the satellite islands off the west coast of Rhodes. Like many of the small islands of the Aegean, Halki has no permanent ground water or springs and has been ignored by the tourist industry. The village itself has not changed in appearance for several centuries. As we drifted toward the stone quay, the blue harbor shallowed, paling in color to near

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transparency. Brightly painted fishing caiques were moored bow-in along the mole, their saffron nets piled neatly on the stone pavement, their masters dozing in the shade of an immense plane tree. Above the waterfront, the town rose in tiers, tall white façades—evoking the Venetian mercantile influence of the Renaissance—topped by gracefully peaked orange-tile roofs.

It was siesta, and the only sounds in the dazzling afternoon were the buzz of cicadas and the splash of wavelets on the ancient stone. When we arose from our afternoon sleep, shadows covered the harbor. By the time we had a swim in the cool bay, the waterfront had come alive. Café tables now spread to the edge of the quay, and it looked to me as though the entire village had convened for some important occasion. *(Continued on page 242)*

On the Greek isle of Halki—off the west coast of Rhodes: port-edging café tables

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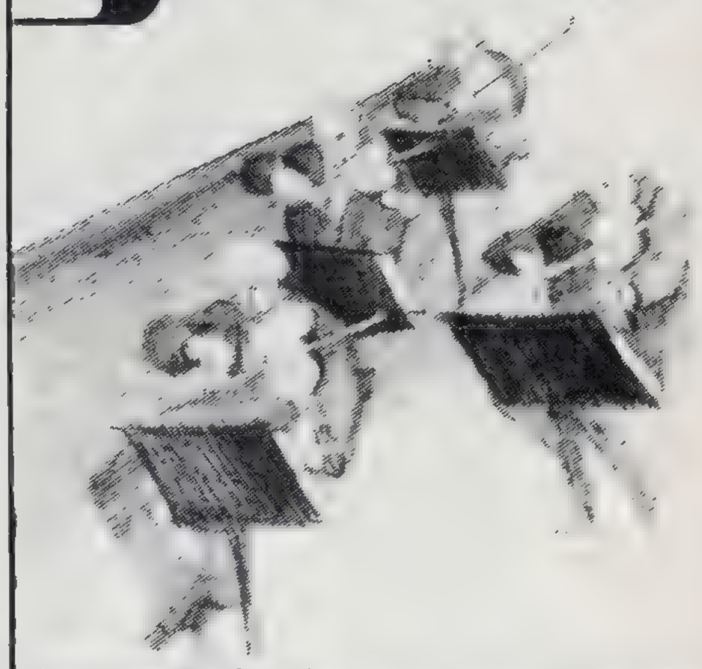

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THE HIDDEN AEGEAN

(Continued from page 241)

But I was wrong; this commingling of villagers occurs every summer evening. The town is an island port, facing the sea emotionally as well as physically. All the main institutions of Halki, like most small Greek island ports, are near the water: the church, the post office, the "modern" grocery store, and, of course, the *taverna* and the two competing cafés, one for old men and their backgammon boards, the other for *levendes*—the single young men.

Young women and girls formed a seemingly staged procession bearing wicker-covered jugs to and from the church cistern. Naturally, the girls paused near the "young men's" café to chat and flirt in the deepening blue twilight. Again, I thought of Rhodes, only thirty miles away. The cafés and high-rise hotels would be crowded for the cocktail hour, bright and noisy with a babel of foreign languages. Here in Halki, there were only the sunset and the murmur of the old men, hunched over their backgammon boards.

We dined that night on a large red snapper which a fisherman had brought to the *taverna* at sunset. Georgo, the *taverna* owner, was a wizard with seafood, but it would have been hard to ruin a fish this fresh. The lemons he used in the *avgolemono* sauce came right off the tree beside the *taverna*, and we selected the tomatoes for the salad ourselves; they were still sun-warm on the vine winding outside the kitchen door.

From Halki, we sailed north and visited Alimnia, Tilos, and Nisiros, each a lovely, hospitable variation on the same theme: quiet and secluded island sanctuaries bypassed by tourists. Late at night in Tilos, we sat at our *taverna* table, which was crowded with plates and glasses—offerings of hospitality from the villagers—and sipped Turkish coffee from eggshell cups, listening to the songs of an old fisherman and his son playing a guitar and *bouzouki*. The moon rose over the ruined Crusader castle on the naked stone shoulder above the town and frosted the white buildings of the quayside. At ten-thirty, the electric lights blinked twice, and then the town's electrical generating plant was shut down for the night. We were left with soft kerosene lamps—and the moonlight.

The charm of the Hidden Aegean, as I have come to call the areas away from developed resorts, is certainly not limited to Greece. On our cruise last summer, we visited three secluded bays on the Turkish coast: Loryma, Cnidus, and Mindus (modern Gümüslük), each an ancient city-state of the Hellenistic world, and each a perfect natural harbor tucked into the eastern extremity of a long and roadless peninsula strategically thrusting into the midsection of the Greek archipelago.

What is unique about these ancient sites is that they offer beautifully preserved ruins almost completely free of visitors. The peninsulas are served only by rough unpaved tracks that discourage all but the most intrepid amateur archaeologist. Each anchorage is, of course, a perfect place for a small boat—after all, the natural harbor was the original *raison d'être* of the ancient city.

For the two days and nights we spent in Loryma, we had the flawlessly clear bay completely to ourselves. We swam almost all day and dove to gather enough shellfish for one dinner. On the second morning, a school of dolphins—some with tiny pearl-grey calves—briefly entered the bay, cavorted as if on exhibit, then left. Each breezy afternoon, I lay on the cabin top, under the sun awning, either reading or gazing up at the Hellenistic citadel above us. Its trapezoid of Cyclopean granite walls angular against the cobalt summer sky seemed unblemished by the twenty-four centuries of summer heat and winter gales they had absorbed since the massive blocks were somehow dragged—maybe by the Cyclops?—up the steep slope of boulders and cedar trees. I am not a wealthy man, but I felt in Loryma that I had the use of one of the world's most exclusive clubs. ▽

THE EASY AEGEAN . . .

The best way to visit the Aegean is with four or five friends on a chartered sailboat. For a group of six, a crewed chartered boat (including food) costs no more per person per day than first-class hotels and restaurants.

But you don't have to charter a boat to visit the small islands; many can be reached by ferryboat from the larger islands—or from the mainland.

If you do charter a boat for a cruise of the Aegean, be sure to begin the process well in advance and get several detailed proposals from charter agents, including photo brochures of the available boats, itineraries, and a bio of the Captain.

If you want to cruise to the secluded, unspoiled islands of the Aegean, be sure to make your wishes known in advance; certain charter captains think tourists want to visit only developed resort areas.

For more information, see below.

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VOGUE'S

View

The next leather sensation... new exercise style...designer/ client: working relationships

Edited by Mary Russell

Safari revisited

ush jackets, walking shorts, camp shirts—classic khaki "safari" clothes—have always had a special appeal . . . the gutsy attractiveness of authentic uniforms. These clothes are clean, crisp, becoming to everyone, and have wonderfully romantic associations. They are also, essentially, outdoor clothes —worn for country sports.

In 1968, with his first lace-up khaki tunic, Saint Laurent changed the way we think about safari. He took the look out of the jungle and onto city streets—into the realm of "real" fashion (as he did for blue jeans with his jeans skirt 1965).

The 1968 YSL safari tunic was tight under the arms, laced-up in front, long, narrow, and very sexy. Young women wore it loosely tied on its own as a mini—with bare legs and high boots. This year, for summer, Saint Laurent's redone his safari tunic with a new proportion . . . a different charm and a different coloring—black as well as khaki. It's easier now, and can be worn with pants or a longer skirt. Accessorized with a bold choker, big bangles, and his low-slung chain belt—the look is unmistakably city chic, not throwaway sport. It has inspired a new wave of great "safari" fashion—khaki dresses with big pockets, poplins of all weights and colors, the newest take on a "jeans" skirt.

("View" continued on page 249)

A RECURRING THEME—NEW TAKES ON AN ALL-TIME FAVORITE

A 1982 version of the khaki bush jacket and walking shorts—the inspiration for all safari looks—below, from British Khaki by Robert Lighton

JADE ALBERT

DOUG HEALEY

Saint Laurent's updated safari, above—an easy khaki tunic with matching pants. Right, l. to r.: Short safari "jeans" skirt and camp shirt from Calvin Klein Jeans; Kenzo's great oversized khaki dress; big safari shirt from Kansai Yamamoto

Hair, Edward Tricomi for the Pipino-Buccheri Salon; makeup, Lydia Snyder. Details, last pages.

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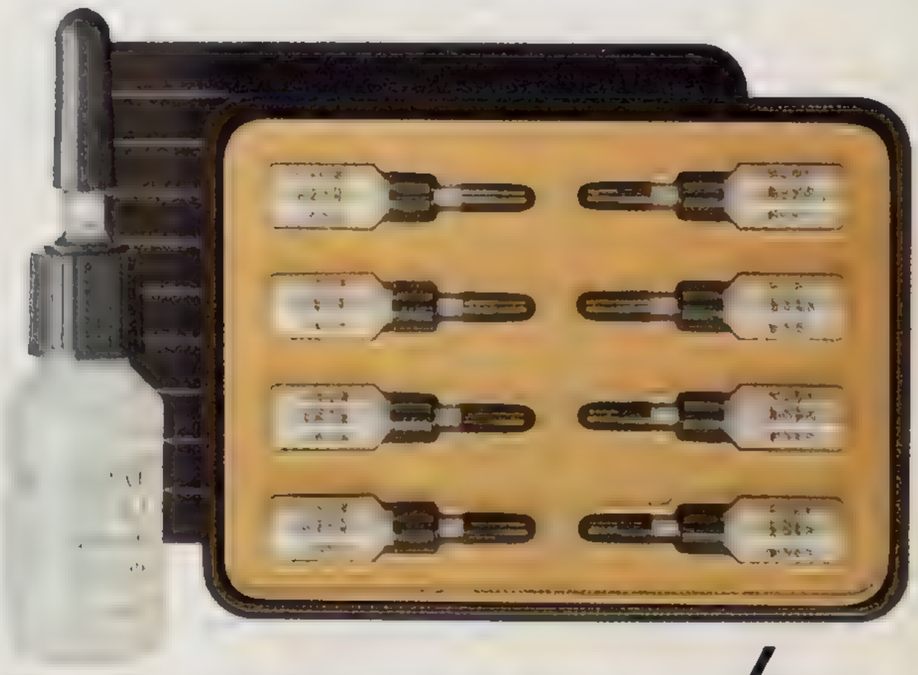

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VOGUE'S

View

ADOLFO:
ONE WOMAN'S CHOICE

How to develop an easy way of dressing—a particular style—with one designer as a base . . . classic colors season after season. Sandra Ohrstrom explains . . .

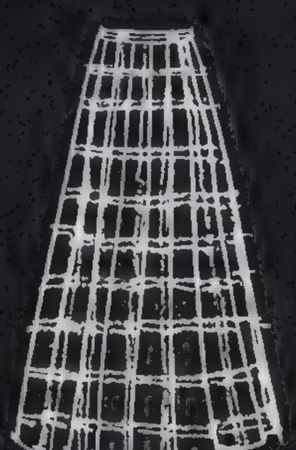
Many women who really understand their own style—who know what makes them feel comfortable, look attractive—develop a way of dressing that is almost "uniform-dressing." They build a foundation around a basic look—usually with one favorite designer, a few key colors—and stick to it, varying the "formula" only slightly from one season to the next.

Sandra Ohrstrom is the perfect example of a woman who dresses this way; and, as for many women who favor "uniform-dressing," Adolfo is the designer she counts on. "I've been collecting Adolfo's clothes for fifteen years," says Sandra, an active New Yorker with a farm in Virginia's horse country. "His clothes have a particular type of chic that I love. They're easy, but 'dressed' at the same time. I always feel good in his suits—as comfortable as other people are in blue jeans—and yet I know I'm ready for anything that might come up—a lunch, a gallery opening, an appointment with my children's teachers.

"Adolfo's jackets are cut with a certain smallness that doesn't encumber movement. They're warm but as lightweight as sweaters. And, because they're done in knits, they never wrinkle.

"Like most women's today, my life doesn't revolve around clothes. I only have a certain amount of closet space and I like to limit my wardrobe. I generally buy just one or two suits from Adolfo each season—but because they're always made in the same type of wool, with a great consistency of color—it's easy to mix components from different collections. I have a black jacket with Burgundy and gold braid trim that I wear with black pants for traveling, with gold lamé culottes for evening, and with a red sporty blouse for day. Each combination is a complete 'look,' yet it's still pieces-dressing." *("View" continued on page 255)*

Sandra Ohrstrom, *above*, in a favorite beige knit Adolfo suit. *Left and below:* Sandra's spring choices—a white knit suit with navy piping and its own plaid blouse. To multiply the look—white wool pants, long and short plaid skirts.



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REVIVE YOUR SKIN

EVERY SKIN CAN BE BEAUTIFUL WHEN YOU KNOW WHAT TO DO ABOUT IT

by Michelle De Beaune

Every few months another skin care book goes on the market promising women the world. These books are often "written" by gloriously beautiful women: actresses and entertainers with undeniably flawless complexions. But what do these books offer? A few amusing anecdotes, some tired (and frequently inaccurate) beauty tips—and very little else.

Finally, a skin care book by a real pro has been made available. **Written by the only skin care authority ever cited by the United States Congress for fostering the skin care profession in America**—and based on her own 30 years of experience and research in her world-wide chain of skin care salons—The Christine Valmy Skin Care and Makeup Book provides women of all ages and skin types with everything they have to know to achieve healthy, beautiful skin—and everything they have to know to keep it looking younger for many more years.

The Christine Valmy Skin Care and Makeup Book thoroughly covers not only daily skin care but peelings, facial cosmetic surgery...scientific salon treatments, and much, much more. You might say, what Emily Post's book has done for etiquette, Christine Valmy's book does for facial beauty. For one thing, this book is absolutely scientific. No old wives' tales, no hunches, no nonsense or hype—simply the truth, the whole truth, and nothing but the truth about how to develop beautiful skin...all based on the latest skin behavior research, product development, and pollution studies. Thanks to this outstanding book, women will finally know what good skin care consists of: what to buy, when to use and, most importantly, how to use it.

Packed with information: If it can help enhance a woman's skin, Christine Valmy has put it into this book. She's even included what she calls a "decodifier"—a section in which more than 300 common ingredients found in skin and makeup products are explained in easy-to-understand terms. But that's only a small part of the contents. She also tells you why almost all women are mistaken about their skin types (and how "pinching" your skin can help you determine your skin type)...How to determine the future of your face (yes, you can actually tell where the wrinkles are going to happen)... Why your daytime moisturer, believe it or not, is probably drying out your skin...Why you should not use water-based foundations if you have oily skin (no matter what the "experts" have told you)...Why acne-sufferers should not wash several times a day (but should buy a corrective product containing amino acids and fatty acids)...How—if you have a sudden, horrifying pimple and a party to attend—you can actually make the blemish disappear (if you follow instructions to the letter)...why you are misusing your moisturer when you put it under your makeup and go out for the day...why thick, oily skin is the most desirable skin of all...and much, much more.

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Great "gym" style: Elena Tchernishova, of the American Ballet Theatre, (here, with Alexander Godunov) in her knotted oversized T-shirt.

BARRY McKINLEY

Goodbye grey "sweats" . . . black leotards with pink tights. As more and more women work out regularly, they're paying more attention to the way they look. The result: a whole new "gym chic"—more polished, more carefully pulled together than ever before. The emphasis, now, is on personal style. Professional dancers have always projected a strong sense of style—ripping the sleeves off sweatshirts, wrapping and layering T-shirts and tights—for the sake of comfort and function. On a dancer's body . . . with a dancer's movements, every wrap and tie held a certain mystique. Exercise enthusiasts watched, learned, copied, and tried out a few things on their own. Now, the range of "gym" wear is staggering. There are leotards, unitards, leg warmers, body warmers, tights, and socks of every color, texture, and style. Nothing is sold as an outfit. Everyone mixes and matches, layers and peels. Some women even wear makeup, fragrance, thin gold jewelry. Others, like Ali MacGraw, prefer a more casual chic. (Ali layers three or four amusing T-shirts over her leotard, then "peels" as she warms up.) There is one common denominator: the body. Gym wear today is sleek, lightweight—and very revealing. As Gayle Miller, executive manager, Capezio Dance Theatre Shop, New York, reports, "Our most popular leotard comes in a cotton/Lycra blend that is so thin it feels like a second skin."

("View" continued on page 256)

MARY RUSSELL

Kristin Joyce seen at New York's Sports Training Institute

Renée Reder, a regular at Latte Berk, NYC

Lee Sable Freund, left, with Renae

Fashion information, next to last pages

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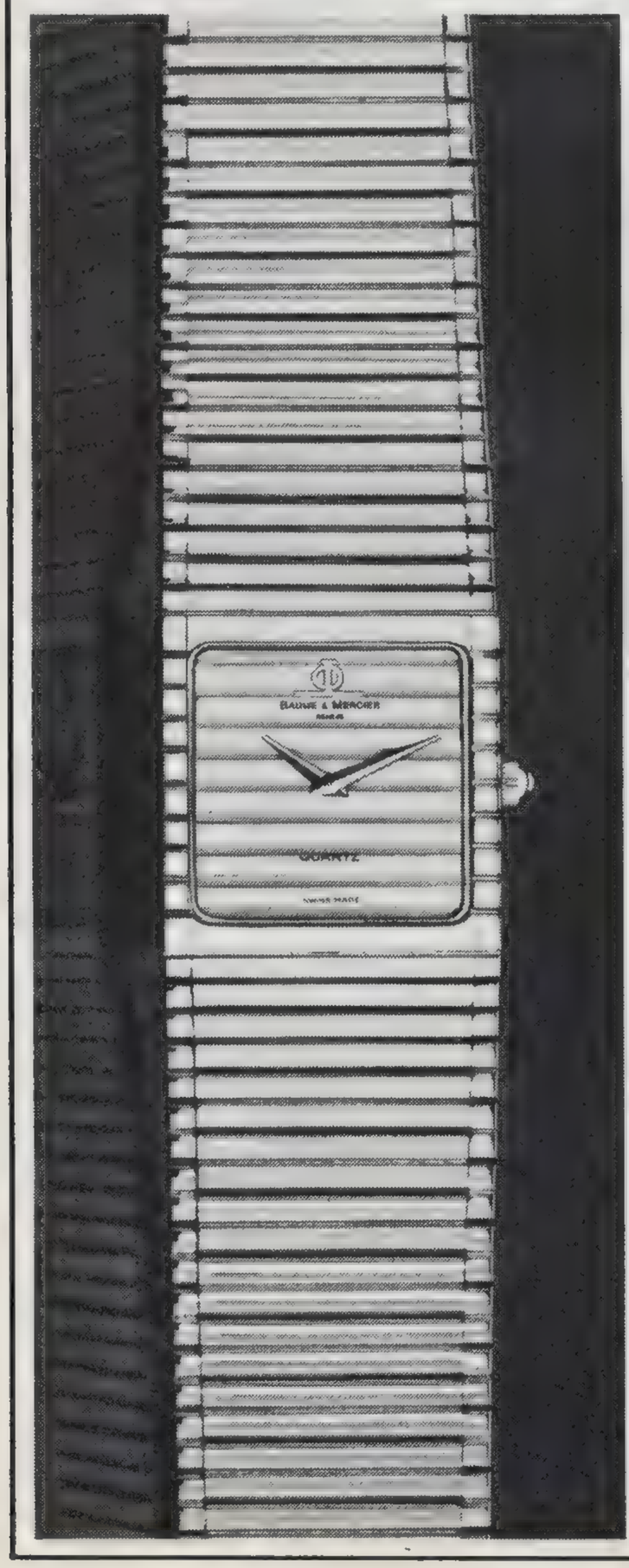


VOGUE'S

View

THE LADY AND HER CLOTHES

GIORGIO SANT' ANGELO AND LENA HORNE HAVE BEEN FRIENDS EVER SINCE SHE TRIED ON ONE OF HIS BLOUSES AND SAID, "IT'S ALIVE!"

That was ten years ago and their mutual love and trust is what Lena calls, "Voodoo!" Giorgio designs all of her clothes for both her private and public life. "He understands color and drama. He makes me look femalish," says Lena, whose wardrobe for her one-woman show, "The Lady and Her Music," is a triumph of simplicity with just that touch of theater that makes "too much" work. Lena's innate sense of style does the rest.

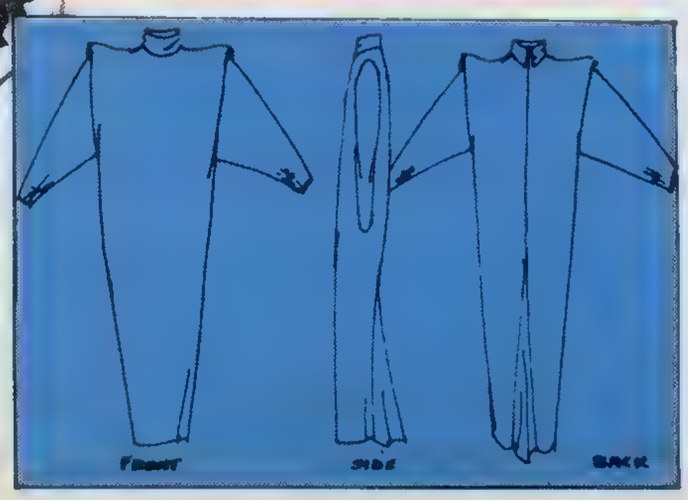
"Her dresses are made of several layers of silk crêpe," says Giorgio. "One over the other which amazingly makes her full woman's figure look smooth and sexy. She loves Oriental kimonos and wraps them seductively on her body as she sings giving them new forms." Lena perspires a great deal as she works. Her two hour show is a physical ordeal that makes for important wardrobe upkeep handled ably by her faithful Margo who hand cleans every spot and keeps ledgers of every dress ever worn so that there are no repetitions.

Giorgio's atelier works year round on Lena's clothes making new dresses in different fabrics according to season. For her very private life—classic Mandarin styles or simple, wide-shouldered dresses that change only in color and weight. "She loves a pair of mannish pants and tunics for a change," says Giorgio. "Never glitz or glitter, no beads. Her voice and her soul are her most precious jewels."

("View" continued on page 259)

First act: Flowing dress in white silk crêpe with dramatic sleeves like fluttering wings

Second act: Brocade kimono, right, with outsized sleeves to wrap for drama



Lena's simple dress shapes for private life: wide padded shoulders, high neck, tapered hem in brightly colored satin

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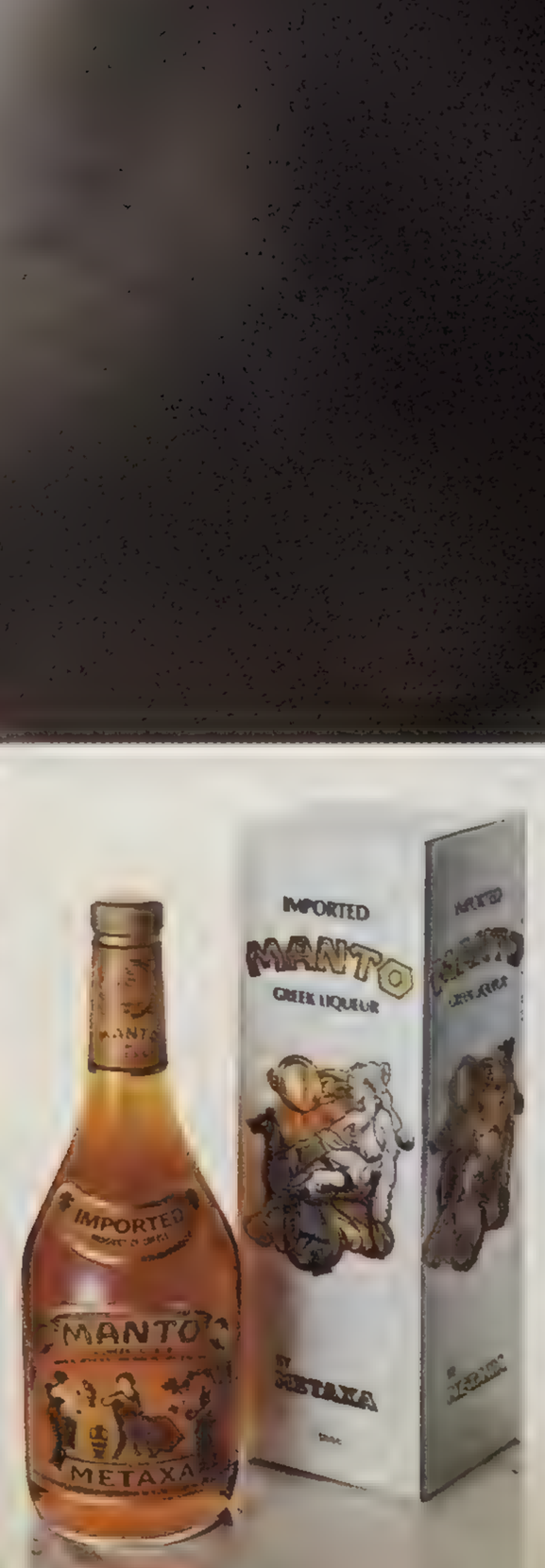

Distressed leather • • •

The latest in leather—a brand-new "old" battered leather jacket—the kind aviators wore in '40s films

Now that leather is becoming to the 'eighties what blue denim was to the 'seventies it's going through some interesting mutations. On Paris and New York streets there are fashion "with-its" wearing jackets, minis, jeans, and vests made of a wonderful faded, softened leather that looks and feels as though it's been around for years. Film stars Jean Paul Belmondo and Alain Delon and their teenage sons wear matching distressed leather jackets. Princess Stéphanie de Monaco wears hers for dancing at Elyseés Matignon in Paris (where people prefer to die of the heat rather than take off their leather jackets). Fashion models, who often start trends on the set or off, wear their jackets everywhere. Stores—Henry Lehr and Avirex in New York—can't keep them in stock. Charles Chevignon in Paris "beats up" leather by some mysterious process. Giorgio Armani's showing super-soft distressed leather jackets and jeans for fall (they're part of his menswear collection but will look great on women); North Beach Leather has done a smooth version of the look. The best jackets, though, are still the originals—the ones worn by WW II aviators and found now in flea markets, Army-Navy stores, or old trunks.

("View" continued on page 265)

Left: Distressed leather blouson worn over a silk mini dress by Norma Kamali, with belt by Lisandro Sarasola. Below, left: In Paris, favorite boy-girl jackets seen at Le Privilège nightclub. Right: Distressed leather "dressed" with Kenzo's romantic blouse.

DOUG HEALEY

On the streets of Paris: Charles Chevignon aviator jacket worn with jeans

Distressed vest with a white sweatshirt, an Hermès silk scarf at the neck

Leather is softened and "beaten" to affect an old favorite that's been around for years

Distressed leather jeans from Henry Lehr, NYC, with De Noyer cashmere argyll sweater, white jazz shoes

Hair Edward Tricomi for the Pierino Buscher Salon
makeup Lydia Snyder Details last pages

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VOGUE'S

View

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Summer polish: the best easygoing dressing... couture style: charming changes...what's going on at the beach...new takes: sportswear favorites

What's happening to knits? After some seasons when "knit" often meant big, bulky, artful sorts of expressions, there are changes in the works: Starting now, going on into fall, "knitted" most often means fluid knit fabrics in uncomplicated shapes; much of the pleasure of sweatshirt dressing is being translated now into warm-weather fabrics—cotton interlocks, single-knit jerseys—or transitional ones—matte jersey, cashmere. There may be fewer real summer clothes around now, but designers—Izabel Lam, Andre Van Pier, Kasper, among others—are using jersey as an almost-any-season staple. When it's worked in an interesting way, in sportswear pieces, there's ease, sophistication. . . . For fans of Sonia Rykiel—and of neat, feminine, often slightly offbeat knit dressing—there's a new Sonia Rykiel Knits collection: sweaters, tunics, skirts, capes—at new accessible prices.

Seen at resort beaches: Beach dressing that's less about bathing suits than about what women put with them—gold cuffs or watches, earrings, decorated belts over pareos, lots of hats, headbands, and sweatbands . . . . Perhaps it's a comment on our paranoia; but it's possible to have a belt buckle, now, with a hidden tracking device in it: when kidnapped, it seems, you can send out silent homing signals . . . . What's attractive, this summer? Clearly, black jewelry. To put with black clothes or with bright colors, there are clean matte-black cuffs, high-tech grid-shape earrings; one New Yorker, Bill Schiffer, is making black-with-color plastic bangles, earrings—signed, numbered, some limited editions.

At a time—now—when design ideas often bounce back and forth, the ultimate put-down? This woman's comment—overheard through a dressing room door: "There are too many designers going on in that outfit." . . . Grommets—metal-rimmed eyelets—are making an appearance again, with no purpose, now, except decoration. In Paris, young fashion types are sporting grommetted black or bright-blue gloves and black hats from designer Azzedine Alaïa, grommet-trimmed pants in black leather . . . . What's "trans-seasonal"? It's a word, at this moment, being used to describe many of the clothes that you'll be finding in stores in the near future: the earliest fall pieces—lightweight linens and cottons, usually in dark colors; clothes to quickly take you out of summer. . . . For you to wear when their small-print dresses come off, Belle France now is starting up a new tennis-clothes line and a collection of sleepwear and loungewear. The look? Traditional pieces, pretty fabrics: tennis clothes in clean seersucker, eyelet, or piqué; gowns and robes in neat cotton stripes and, unsurprisingly, small-flower-print fabrics.

If you've been thinking that constant suède—dressing in suède for every season—is something of a fashion fancy, look again: at this point, it's practically a classic fabric. This summer, not only will you find plenty of suède—suède trousers, tunics, dresses, neat short jackets—in stores, you'll even find suède from some of the most expectedly "classic" houses: names such as Evan-Picone, J. G. Hook, Harvé Benard, Arthur Chapnik . . . . Kids may not have all the fun, but they're clearly—increasingly—attracting designers known for their clothes with a sense of fun. The newest: Starting next month, Norma Kamali's Kids—a line of scaled-down "sweats" in favorite Kamali shapes and colors—plus some surprising brights. The idea? Children's clothes with a bit of punch . . . and that's something that's coming, too, these days from such unexpected—varied—kids resources as Perry Ellis, Nancy Heller, Esprit de Corp, Betsey Johnson.

"From Paris, things to think about and watch, the small pleasures that make fashion fashion"

In Paris, when the summer couture collections ended, certain things stood out . . . and, often, they were the little touches: not headline-shakers, but things to think about and watch, the small pleasures that make fashion fashion. There was a blue, for example—bright, intense, almost a French blue, the sort you haven't seen for a while—that clearly caught designers: you'd find it in open-toed shoes at Ungaro and in an Ungaro print, in a suit at Saint Laurent or a knockout long dress at Givenchy . . . . Some hats worked—immediately, some didn't. One wide-brimmed straw hat at Saint Laurent might have charmed the Queen Mother; but when he sent a small-brimmed sailor hat down the runway, there was real snap and modernity . . . . High—up to four-inch—heels showed up, just about everywhere; stockings were all black sheer or a few semi-opaque whites: there were hardly any nude-colored legs to be seen on Paris runways . . . . Clearly, designers like the appearance of less hair, and you saw that look as often on attractive young women in the street as on models at collections. It's a look you can get from shorter hair, dampened hair, or hair slicked back at the sides and cut with some short pieces above the forehead. At times, there's some influence of punk; but there's charm . . . and that's punk brought into the mainstream.

—KATHLEEN MADDEN

Money

...and love, art, ethics, saving, bartering, getting and spending...

By Lisa Gubernick

CONSUMER GUIDE TO ART

In an era when record-setting prices for paintings regularly hit the front pages of *The New York Times* and top galleries are described as "blue chip" (as in the most highly rated issues on the stock market), it was only a matter of time before the art world came up with its own version of the Dow Jones Industrial Average. Sotheby Parke Bernet, the world's largest auction house, has compiled an index following price trends in the principal fields of art and publishes it in each issue of *Barron's*, a business weekly. The index provides data on twelve categories, including silver, ceramics, furniture, and paintings of several schools and periods. Sotheby's selects a "market basket" of twenty-five to sixty-five items in each category, then rates them on the basis of selling prices reported by the major art dealers and auction houses.

Pre-World War II American paintings, Chinese and Continental ceramics have brought the highest prices recently, according to the index, while nineteenth-century European paintings and Continental and English silver have not done as well. What should be the best investments over the next year? C. Hugh Hildesley, a Sotheby's senior vice president, is bullish on English silver and eighteenth-century furniture. Hildesley also believes American paintings and furniture are going to keep going up, "because of the strong demand and inelastic supply—but you have to spend a lot to make a lot."

AN ANGEL'S ODDS

Becoming a Broadway angel is what you do for love, not money. Last year, investors lost 30 cents on every dollar they put into a show, according to the *New York Theatrical Report for the 1980–1981 Season.* What keeps people coming back for more? Along with the allure of the Great White Way, there is still a chance to hit a jackpot like *Annie,* which has returned $15 for every dollar invested.

THE REWARDS OF VIRTUE

Having a social conscience can pay off. The Dreyfus Third Century Fund, Inc., a mutual fund that invests solely in ethically "clean" stocks, has more than tripled the value of its shares since it began in 1972. That's twice as much growth as other stock market gauges—such as the Dow Jones Industrial Average and Standard & Poor's 500—have shown. The fund rates stocks on four counts: equal opportunity employment, product purity (firms that have never had product recalls rate highest), environmental protection, and occupational safety, then chooses investments from the top scorers in each industry. Recent additions to the portfolio include a drug company involved with genetic engineering and a firm that makes industrial robots. For a prospectus, call (800) 223-5525.

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Some fifty thousand people pay between $250 and $500 to join approximately three hundred clubs across the country, many of which have reciprocal agreements to give members a greater variety of goods to choose from. On joining a club, your goods or services are assigned a certain number of trade credits—equal to a dollar each. The club's computer keeps tabs on your credits, and you are charged 8 to 10 percent commission for each trade you make. Members normally charge retail prices for bartered goods," according to Paul Suplizio, of the International Association of Trade Exchanges. Although there are no discounts, bartering helps conserve cash, "and in these times of tight money, that's a major consideration," says Suplizio.

Before joining a club, check its membership list to find out what goods and services are available. Also find out how many merchants are on "standby," that is, not making any trades at present. If there are too many, you might want to wait before joining. Finally, don't be enticed by promises of a tax advantage; the Internal Revenue Service considers all trades as taxable income. If you're interested in finding a club in your area, write to the IATE at 5001 Seminary Road, Suite 310, Alexandria VA 22311.

(Continued on page 268)

"Do you believe it? Five whole miles! Yes, you really started something, Walter? Oh, he didn't make it quite that far but he's coming along. What? Well I've lost 15 and Walter...I don't know, for some reason it seems to take him longer."

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MONEY. . .LOVE, ART, ETHICS

(Continued from page 266)

MONEY AND LOVE

Money discussions are crucial for couples as a vehicle to reveal how they see the world, as well as their futures, says Roy Nisenson, Ph.D., a lecturer for the "You & Your Money" series at NYC's Postgraduate Center for Mental Health. "Money stands for a lot of different feelings about pleasure, morality, self-worth, and extravagance," he says, explaining that attitudes towards money are often formed in childhood. He cites the example of a mother who sends her child to the store, then interrogates him about the change before he can take off his coat. Such a childhood may produce an untrusting adult, suggests Nisenson, one who insists his wife account for every penny. Hard times and changing sexual and social mores have combined to make financial etiquette baffling for all concerned. "The rules that prevailed in the past are not appropriate for today," says Nisenson. "Now, dating requires experimenting with openness on all fronts—and it's important to realize that going to bed is not the way to become open. Values surrounding money, such as giving and receiving, will tell a lot more."

INSURING YOUR JEWELRY

If you want to protect the family jewels, first find a jeweler who belongs to the National Gemologists Association and get them appraised. If they are worth less than $1000, they can be covered under a regular homeowner's policy (or, up to $3000 worth can be covered by a rider); but if they are worth more, they must be insured separately. Premiums range from $1.00 to $3.50 per $100 in value, depending on a variety of factors including who's insuring you and where you live.

Insurance experts stress that you should reappraise your jewelry at least every five years; if you don't, and the value of gems and precious metals continues to spiral, your valuables could be underinsured. That check also gives your jeweler a chance to make sure the stones' settings are secure; though insurance covers the cost of replacing lost stones, it's a loss that frequently could have been avoided. You should call on an antiques dealer to assess any heirlooms. Unfortunately, sentimental value cannot be covered, "But if these things have value to you, you should want to take precautions," says Joseph Fortunato, Aetna Life & Casualty expert on jewelry coverage. Fortunato emphasizes that his company tries to educate clients to be prudent with their gems, especially when traveling. He cautions against leaving jewelry in unattended hotel rooms or checking jewelry with baggage at the airport. On home ground, many companies reduce premiums if jewels are left in a safe deposit box when not being worn.

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THE SMART APPROACH TO SUMMER FASHION...

WHAT TO KNOW NOW, ENJOY LATER

It's now or never: summer is the shortest fashion season and by June fall clothes will already be making an appearance in the stores. This is the month when summer "peaks"; the month to find the clothes and accessories that will give you the edge on warm-weather dressing. What follows: what to look for now when you have more options, more of a choice.

Wherever you look, the phenomenon of the season is a new narrowness, a new line. A narrowness that gives summer dressing—in the sense of real dressing—a totally different character and signals a narrowness that will continue on into fall. It's unmistakable: clothes look different, they feel different, and those differences are evident in every collection from New York to Paris to Milan and Rome; most recently, evident throughout the couture.

There's narrowness for day in clothes designed for a city, for an office, for "dressing." Whether a jacket is longer and squared at the shoulder or it's softer and rounder . . . whether the top of a dress is gently bloused or elongated . . . whether there's a slightly oversized dolman-sleeve blouse or a hip-length bateau-neck tunic . . . there is always narrowness in the skirt—one that's shorter, leggier, often held at the hip—or narrowness in straight-falling pants, full-length or ankle-cropped. At night, the same narrowness of line or the illusion of narrowness in everything from short dinner dresses to the biggest big-evening dress—in fact, the only long dresses that even tempt you now are narrow, narrow, narrow. And without being tight or confining, or relying on obvious bareness, constantly define the body.

The other key to summer: the change in coloring and texture. A change that also applies to all areas of dressing—city, country, beach. The real impact now in a new range of strong, dark colors—often in strong, dark stripes—navy, Burgundy, dark khaki . . . and black. **Black is the undisputed star of the season:** there has never been as much black or as much variety—black in every imaginable texture and a few you haven't thought of for summer—e.g., black leather and suède. Black across the board from a one-shoulder evening dress to a lace-up safari tunic, from a black silk blouse and cotton shorts to a black linen dress with the kind of racy good looks that breezes through summer, from a black silk pyjama to a black warm-up. And you see more of a difference when you see black—all the dark colors—worked in interesting textures: in the leather and suèdes, in dark-printed velours, in lantern-pleated silk, in jersey, in sweatshirting, in striped-and-textured cottons.

Nowhere are the changes in color and texture more striking than in the world of leisure dressing. There is a new sophistication as designers have started to give this area new thought and attention with results that are often unexpected, always inviting. The strong impact of shorts in pleated black leather with black suède edging, a black linen-and-suède pullover . . . the wit of double "football" shirts in silk—worn one over another—the sleeves rolling up to reveal stripe after stripe, color after color . . . the charm of a striped white cotton knit tunic that goes over pants, a short skirt, bare legs.

Part of this leisure world, a "non-dressing" dressing that evolves from dancer's clothes and from warm-ups. Now, designed on a new level without losing any of the original ease or appeal . . . a cropped black jumpsuit in sweatshirting; velours jogging pants and a matching oversized blouson striped in gold with the surprise of a black lace camisole underneath; a textured unitard as the base for a skirt, as a look on its own. . . a leotard-inspired maillot, cut very low in front, and worn over a little cotton T-shirt. Everything, irresistible, easygoing, modern in attitude.

The same design effort, the same use of color and texture, the same sophistication moves right into beach dressing. Into bathing suits that are their own ornamentation: sequined maillots . . . maillots striped and edged in leather—all in bold colors . . . or a metallic madras plaid string bikini! The most outstanding example: a futuristic one-shoulder maillot, diagonally stitched, gleaming in an iridescent blue. And in the pieces designed to go over bathing suits even more of a difference. Over a perfect classic navy maillot: a terrific oversized overshirt-dress in bold high-tech print . . . over a bright bikini, a brighter-still wrap dress with a floral print, bias ruffle . . . over a shirred black maillot, a quilted white nylon blouson.

Another key area of change this summer—in makeup, with very appealing new options. One of them, makeup that gives you a healthy, outdoor sun glow without bringing the sun into the picture—it's believable, good for your skin. (And while we're on the subject of good-for-your-skin: more of everything this season—lipstick to moisturizer—has been given effective sunscreening. It's a not-to-be-missed bonus.) Another pretty option: on bare skin, the look of a subtle wash of color—an allover pale-pink glow or silver for a light opalescent shimmer. To wear with deeply colored clothes: a palette of mauve-beige—the perfect balance. And with black as a predominant fashion color: an orchid-mauve blush, a coral-pink lipstick, an unexpected blue for eyes—light, clear color and makeup as a beautiful accessory.

To add kick to any look, go for a single strong hit of color. And this is where the accessories you saw last month really come into their own: color in a red-on-white shoulderbag, color from one bold carved cuff, color from a spiral-shaped drop earring—it's instant impact. One of the most provocative color hits: with navy-and-white striped trousers, striped blouse—the sizzle of a red pump.

Equally strong—and essential in summer—sunglasses that take on a new accessory role as they take on new colorings and textures. Even the most classic tortoise frames become a lot less classic when the lenses are bright blue or lavender. Totally unclassic: silvery fluorescent frames in pinks, turquoise, purple.

The surprise summer accessory—and the most delightful—a hat. There are charming, unserious hats everywhere: straw planters and boaters, sometimes striped or banded with velvet. And hats in real-color colors—the snap of a bright-yellow fedora, the easy raciness of a soft, squashy cotton hat in sapphire—each, a sensational way to turn a whole look.

The unsurprising summer fact: care and fitness—in the sense of what you do for your skin and hair, for your body—is put to a test in hot weather. Not that fitness and care are seasonal preoccupations—that kind of thinking has gone the way of crash diets and dark tans. But in summer you not only see the difference fitness makes—this summer, especially—you *feel* it. It's having the energy to play set after set of tennis . . . to run the length of a beach . . . to swim twenty laps . . . to conquer wind-surfing. It's having the energy it takes to enjoy all pleasures that are part of any summer . . . and to handle all the demands that are part of any active life style: no one is underestimating the kind of stamina it takes to get through two pressure-cooker weeks in a row in an office or to chase two preschoolers all day, every day. A good beginning—where this issue begins—with a smart approach that gets you where you're going—one step at a time—in great style! . . .

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his new khaki cotton
safari jacket and pants,
black matte silk shirt.
Hair, John Sahag;
makeup, George Newell.
Details, stores, last pages.

YOUR STRIDE...

...looking your best, being at your best, being able to do a little more, being able to move a little faster. It's a terrific feeling and when you have it, you really have it all. One place it shows—symbolized, opposite—in the way you walk.

A woman's walk is a surefire indication of her sense of herself, of her confidence and vitality. And her walk happens to be one of the American woman's greatest assets: it's the most energetic, long-leggedest in the world.

But walking is more than a means to an end. It is a way of getting and staying in shape easily and safely. It is the underappreciated secret to fitness, stamina, and weight control. It is the most available, most accessible, least complicated of all exercises.

The foundation, the basis for a strong, healthy walk—strong, healthy feet. In fact, that's where everything starts: even when you're standing still, feet affect your whole body alignment. Reason enough, surely, to want to know all about their care and treatment—which is what you'll be reading on the pages ahead. If you need further inducement, beginning on the next page, an extraordinary photographic essay by Hiro—one that views feet from entirely new perspectives

FEET FIRST

Hiro

CREATION

Hiro

EXPLORATION...

MIRROR OF THE BODY: YOUR FEET

BY ELLEN SWITZER

Despite the fact that over 90 percent of us are born with perfectly normal feet, 87 percent of us eventually experience foot problems that require professional attention. Although no reliable statistics explain why, most orthopedic surgeons and podiatrists agree that women develop more foot problems than men, and acquire them earlier.

Aching feet can make you miserable, but they may also be forerunners of problems elsewhere in the body. "A foot problem can throw your whole musculoskeletal alignment out of order," says John F. Waller, Jr., M.D., head of the foot and ankle clinic at Lenox Hill Hospital in New York City. "To put it more graphically, badly fitting tennis shoes can give you tennis elbow."

Our feet are the part of our bodies we use most. According to a recent study, the average American walks the equivalent of about four times around the world in a lifetime. And that doesn't count all the extra steps if we participate in an active fitness program. When we are not walking—or running—we may be standing; and standing seems to be even harder on feet than moving around.

Are foot problems due to nature's bad design? Not so, say most experts. In fact, most would agree with Leonardo da Vinci, who saw the human foot as "a masterpiece of engineering and a work of art." Sensitive to stance, to weight, to the surface they rest on, the shoes they're cased in, most feet put up with a lot. A few foot problems seem to be genetic, but even these can often be prevented or, at least, postponed. If our feet let us down, it usually means we have abused them. (A prime offender is badly fitting shoes; tips for buying wisely, on page 366.)

Who to turn to: an orthopedist or podiatrist? An orthopedic surgeon is a physician who has had four years of medical school and five years of residency in orthopedic surgery. A podiatrist is not a physician, but has had four years of training in a college of podiatry plus, usually, one year of internship. Many foot problems can be treated by a podiatrist as well as by an orthopedic surgeon. In fact, going to an orthopedist for corns, calluses, ingrown toenails, and other such ailments is probably unnecessarily expensive. If surgery is indicated, however, an orthopedist should at least be consulted. If the operation is relatively major (such as removing a large bunion), most experts would advise going to an orthopedic surgeon. Orthopedists generally have operating-room privileges at large, university-affiliated hospitals. Podiatrists often do not.

An excellent reason to see *neither* of these doctors is for cosmetic surgery on feet. In recent years, a few orthopedic surgeons have seen patients who have had surgery to make their feet look more symmetrical, more "beautiful." Their advice to anyone considering such an operation is, "Don't do it!" Your feet hold up your body, give it balance and mobility; changing their appearance may also change their structure and cause all kinds of health problems for very uncertain benefits.

Feet should be checked regularly as part of one's annual physical examination. Many insurance plans, including Medicaid, now provide reimbursement to podiatrists as well as to physicians.

There are some conditions that do not originate in the feet but cause foot problems, so if a problem persists even after treatment by a podiatrist, a physician should be consulted.

Anyone who *(Continued on page 284)*

The foot is the "mirror of the body," according to massage systems dating from 3000 B.C. as well as modern podiatry. Says a book on massage, "when we massage the foot, we stimulate and affect the rest of the body"

Hiro

● With warm weather come bare sandals, bare feet—and beautifully groomed nails *(left)*. "A pedicure every other week will keep nails shaped, heels smooth. In between, you can prevent calluses with a granulated cleanser to help dry skin, accumulated dirt to slough off; moisturize with your face cream," says manicurist Josephine of il-makiage, NYC, who did the pedicures throughout these pages. "If your toenail is damaged or broken, an acrylic extension—used as it is here, as a protective technique—will help the nail to grow out." . . . The ideal length: "So that nail tips match toe tips." Two ideal colors: a "pop" of bright Indian Red by Christian Dior *(left)* . . . or a shimmering pale Orchid by Max Factor *(previous page)*. The body makeup on these pages by Jac Colello.

D ESTINATION

Hiro

(Continued from page 281) has diabetes, blood circulation problems, gout, or any other chronic condition, as well as foot pain, should always use the services of a *physician.*

Diabetes accelerates vascular (arteries and veins) disease. The lower leg and foot are most at risk because they are farthest from the heart. Diabetic neuropathy, nerve irritation causing chronic pain, numbness, or tingling, and infection are the two most frequently seen complications of diabetes. Gout causes swollen, painful joints, frequently in the big toe.

Skin diseases that can show up on the feet are allergic dermatitis, skin inflammation (usually due to allergy to a shoe component, particularly rubber); psoriasis, a localized form on the soles of the feet producing itching, scaling, inflammation; dyshidrosis, a stress-triggered itchy rash on soles and palms; and erythema multiforme, a chronic skin disease.

If you suffer from the foot symptoms above, a trip to the doctor or dermatologist is indicated. More often than not, the following symptoms are *not* indications of disease, but it's always safer to check with your physician if they persist and/or occur in one, rather than in both feet:

Persistent coldness, even in warm weather, is occasionally a sign of poor arterial circulation or vascular disease; more frequently, it's caused by nicotine, caffeine, nervous tension, certain cold remedies or diet pills.

Persistent tingling may indicate poor circulation, especially if accompanied by coldness, or pressure on a nerve.

Swelling can mean incompetent veins. When blood return to the heart is too slow, blood may collect in legs, feet, ankles. Pregnant women whose feet suddenly look swollen should call their physician at once. That's one symptom of toxemia, very dangerous to mother and fetus. More frequently, swollen feet are caused by excessive salt intake, or by sitting too long. If feet swell after several hours at a desk, walk around for a few minutes.

A bunion is an outgrowth on the bone at the big-toe joint. Usually, this condition occurs on both feet and, according to Dr. Waller, is genetic. "If your big-toe joint is loose and flexible, you will probably get bunions," he says. There are no exercises that will prevent them and neither will spending money on orthopedic shoes, or other special devices. Many bunions don't hurt, but they do make it more difficult to fit shoes.

If bunions become painful, or if they grow so large that it is impossible to find shoes, only surgery can help. Recently, some *(Continued on page 381)*

FEET, SEX & POWER... THE LAST EROGENOUS ZONE

BY SHERRY MAGNUS

Other erogenous zones are nice—indeed, classics—but they've been run into the ground. Which is where we find feet, the refreshingly different erogenous zone. Feet are symbols of sex, power, status, strength—recurring through myth, fairy tale, history, the arts, even advertising

Great Moments in Feet

c. 500 B.C. Aeschylus invents the platform shoe.

c. 10 B.C. John the Baptist announces, "There is one coming whose sandals I am not worthy to unlatch."

c. A.D. 900 Chinese palace dancers discover foot-binding, thus crippling, and insuring the fidelity of, many centuries of Chinese wives. "Bound feet, bound feet," says a folk song, "past the gate can't retreat."

1430 Venice passes a law prohibiting pregnant women from wearing *chopines*—24″ platform shoes. Defiant *gravidas* become criminals.

1533 Catherine de Medici, of regal birth but squat stature, carries high-heeled shoes from Florence to Paris so that she can measure up to Henri II when they marry.

c. 1653 Her descendant, king and balletomane Louis XIV, also takes to high heels.

c. 1860 Countess Castiglione, a favorite of Napoleon III and famous for her flawless feet, periodically treats the sailors on Nap's yacht to a peek at her *pedes.* Always, they stand amazed.

c. 1899 Isadora Duncan kicks off her shoes and invents modern dance. "I heard one apostle of high art," a critic writes, "declare that her bare feet was the one subtle touch that stamped her work exquisite art."

1924 Mae West invents her inimitable hip-circling sway to balance herself on 8″ platform shoes.

1972 The first woman to fall off cork sandals falls. Millions follow.

1981 In a stunning reversal of the Medici mode, Lady Diana Spencer stands an indeterminate number of steps below her fiancé for their engagement picture. In July of the same year, she is rumored to have marched down the aisle bent-kneed. Two months later, she brings new chic to the old term "barefoot and pregnant."

Live Dangerously—Wear High Heels

Change from sneakers into high heels and *you* change. Your bouncy stride turns into something else, something sexy. It's part psychology and part physics.

● ". . . the high heel may well be the most potent aphrodisiac ever concocted. [It] sensuously alters the whole anatomy—foot, leg, thigh, hips, pelvis, buttocks, breasts, etc. ["etc"?—What else is there?] Further, it alters a woman's self-image in a social, emotional, and psychosensuous sense."—William A. Rossi, DPM, in his ground-breaking article, "High Heels: The Ag-

Fashion details last pages

ony and the Ecstasy" (*Journal of the American Podiatry Association*).

● "The high-heeled, narrow-toed shoes . . . are considered sexually attractive, partly because they make the legs look longer—an extended leg is the biological sign of sexual availability in several animal species—and because they produce what anthropologists call 'a courtship strut.'" —Alison Lurie, *The Language of Clothes* (Random House).

What's It All About, Siggy?

Wrote Freud in a footnote: "The shoe or slipper is a . . . symbol of the female genitals . . . the foot represents a woman's penis, the absence of which is deeply felt." What we want to know is:

1. By whom is the absence felt?
2. What light does Freud's interpretation throw on the old lady who lived in a shoe with so many children she didn't know what to do?
3. What light does it throw on Grimm's twelve dancing princesses, whose father (the King) locked them into their bedroom every night, and was then dumbfounded and really annoyed every morning to see the girls' shoes *danced to tatters?* *(Continued on page 384)*

Why are feet sexy?

"They're enormously sensitive to touch

—very ticklish—and capable of arousing

sensation quite as much or more than any

other part of the body," psychiatrist

Avodah Offit said. "They can be kissed,

rubbed, massaged...I think

most women would agree that's very

pleasant and erotic"

Hiro

PERFECT EXERCISE: WALKING

BY CHARLES T. KUNTZLEMAN, ED.D.

There's no such thing as a "perfect" exercise, yet walking comes very close. It's safe. Anyone can do it. It qualifies as an aerobic activity; and best of all, it slides easily into any daily routine.

As doctors focus more on preventive medicine rather than on just treating diseases, they are suggesting that walking is an excellent way to insure good health. And, with walking, unlike most recreational sports, there's no one to bump into, no fast ball to dodge, no tackler to avoid, no apparatus to fall from, and no barbell to drop on your toes. (It's wise before starting any new exercise effort to check with your doctor first.)

Experts measure a person's fitness level in terms of aerobic capacity, that is, the ability to pick up oxygen, send it through the body, and use it. Aerobic capacity can be improved by proper walking. That's because as you walk, your heart starts to beat faster and move larger amounts of oxygen-rich blood around your body more forcefully. As muscles work, unused blood vessels open up to permit good oxygen intake and release of carbon dioxide, improving your ability to process oxygen.

One of the more extensive walking studies, conducted by Michael Pollock, Ph.D., Mount Sinai Medical Center in Milwaukee, used a group of healthy but sedentary men between the ages of forty and fifty-six. After twenty weeks of walking two and one-half to three miles a day, four days a week, the men were found to be in much better physical condition than before. The researchers concluded, "The training-heart-rate data show walking to be a moderate-to-vigorous activity that has sufficient intensity to cause a significant training effect."

The key: For walking to be aerobic, you need to "walk with authority." Step out, swing your arms, hold your head up high. Move just fast enough so you begin breathing deeply. You'll soon discover walking can keep you at your target heart rate and burn away calories (and fat). Another plus: regular aerobic walking won't leave you exhausted. It's an energy builder and rates with other stamina-building activities such as running, swimming, bicycling, and cross-country skiing. Vigorous walking produces the equivalent of a "runner's high." Once generally believed to be a psychological lift, *(Continued on page 382)*

Healthy
from exercise,
well-chosen diet,
a cautious approach to
the sun, skin in summer
can get by practically bare.
But at night!—
the delight of a pretty
makeup...

Hiro

THE PERFECT DRINK: WATER

BY DOROTHY SCHEFER

Proper fluid intake is as basic—and as important—to health as eating the right foods . . . even more so as the weather turns warmer. Water—lost via evaporation and sweat—regulates body temperature: the hotter our bodies, the more water we lose; but water's also responsible for other life-sustaining functions . . . transporting nutrients and wastes, aiding digestion and other metabolic functions. Without adequate amounts, we become tired and fatigued . . . with enough water, we feel healthier and more energized. In their quest for fitter bodies, Americans apparently realize that: according to the International Bottled Water Association, in sales, water is the nation's *fastest-growing beverage.* Sales of bottled water have increased almost 100 percent in the past four years—three times as fast as sales of wine, the second-fastest-growing.

Approximately 55 percent of adult female body weight is water—less than that of men because women have a greater percentage of fat tissue, which has less water content. Even when temperatures are moderate and physical activity light, the body is always losing water—about three quarts a day. Some of this water is replaced by food—lettuce, for *(Continued on page 375)*

● The difference—the glamour—of makeup at night: the same cool, un-bright coloring you would wear for day, used more daringly, more playfully—more!—over the "fittest" skin. *Here,* a monotone of skin-lifting pinks "enhanced" with gold: Golden Spangled with Gold lips; Rose d'Or allover powder blush over Gold Lamé pressed powder. From Stendhal. Makeup, George Newell; hair, John Sahag; Sonia Rykiel clothes; Kirsten Hawthorne earrings; details, last pages.

BY SHIRLEY LORD

AN ATTAINABLE OBJECTIVE: SKIN "RETRAINING"

If you apply a similar amount of perseverance and time to a fresh approach to skin care—as increasingly women everywhere are prepared to do as far as "retraining" their bodies are concerned—can you really expect visible results? The answer isn't "maybe." It's "yes," and it's documented with some serious statistics, showing better skin when the right "retraining" programs are followed.

Now, there's more realism being displayed by cosmetics manufacturers toward "unpopular" aspects of skin care. For instance, on the subject of sunbathing and skin, there are some new and interesting developments that reflect the undeniable truth: you like being tanned, despite the nonstop campaigns to promulgate the very real benefits of shade. Although manufacturers, as well as dermatologists, know the message has been received loud and clear—that the sun browns but also ages the skin faster than anything else if its rays are allowed free play—they also know there's a distinct ambivalence about following the rules, about "stopwatching" time spent in the sun, applying sunscreen or sunblock on a regular basis, even accepting the fact that the totally proven relationship between overexposure to the sun and premature aging applies to *everyone.* No one is exempt.

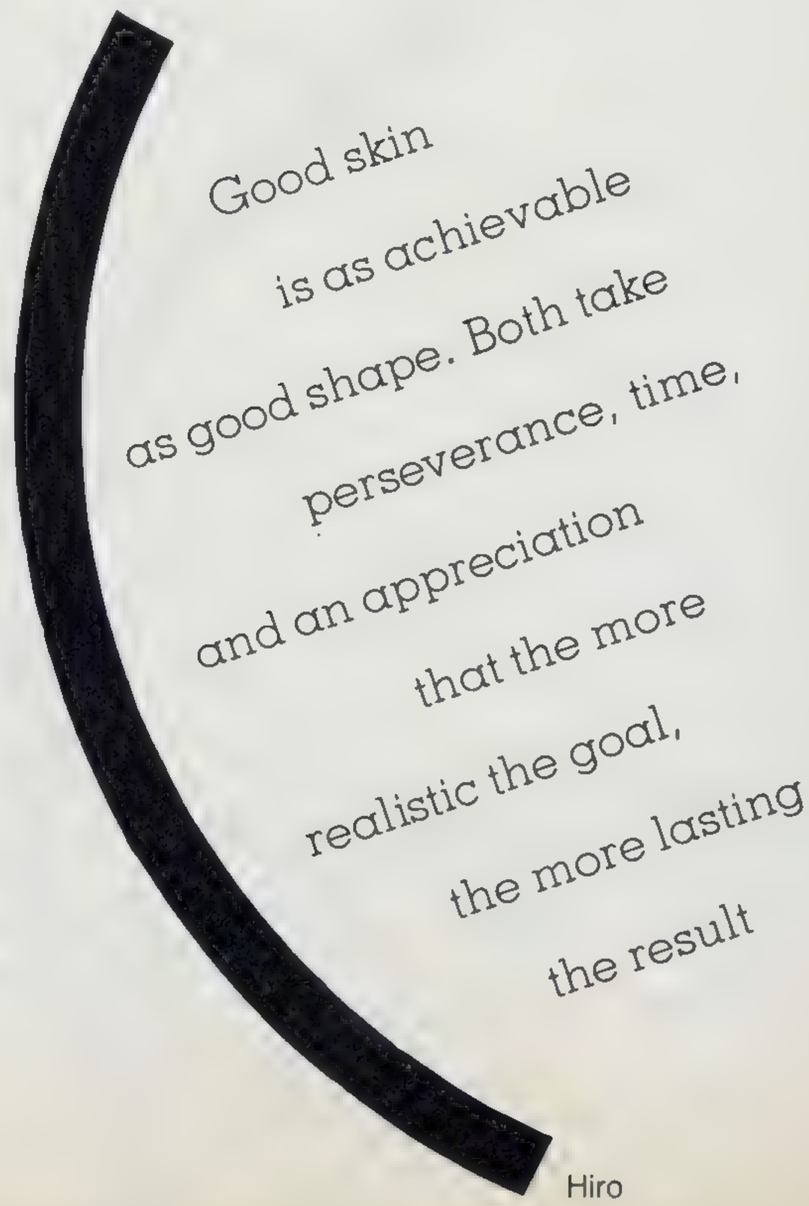
How is this being addressed now? With sunscreen-rich products you don't have to be reminded to use because you use them on a daily basis anyway—in moisturizers and makeups with around-the-clock protection as well as great finish and color clout.

As Jack Mausner, Ph.D., vice president of research and development at Chanel, puts it, "Skin is like a cash register. It accumulates effects of sun exposure over a long period of time, leading ultimately to the sum total of aged skin. To counter this, our objective at Chanel is to offer protection against the *whole* spectrum of light, with maximum moisturization but without many of the drawbacks associated with conventional sunscreen/sunblock products. *Screens* filter out the medium-length UVB rays which produce burning, but still allow other shorter and longer rays to penetrate all levels of the skin to encourage tanning; this causes damage in the long run. *Blocks* can filter out all dangerous rays but are usually on the heavy, oily side, necessary for the high degree of water resistance needed on the beach."

The new Chanel Total Protection Skin Care products are not formulated for beach wear, but for everyday use wherever skin is exposed to light. There are only four products (available later this month). Three are moisturizers for everyday wear—two with an SPF of 8, one with an SPF of 15, plus a deep moisturizing mask. Chanel states that all products have been subjected to large-scale clinical studies which have shown significant improvements in skin's hydration and overall texture after only one week's use.

Clarins, one of the leading skin-care names in Europe, also takes into account that a tanned skin is still a desirable look for many women with its introduction this month of Sun Treatment products that compensate for the weakness of the body's natural protection of the epidermis against the sun by neutralizing the damaging consequences with a natural biological molecule, Tyrosin. This allows the tanning process to occur, but prevents the rays' penetration through to skin's lower levels, precluding damage. A number of plant extracts have been used in the seven products: aloe, copra, parasol pine, sunflower oil, to increase moisturization; buckthorn, carrot, marigold, sage, soya, wheatgerm, and stonepine to soothe, heal, and promote cell renewal.

More straightforward common sense is displayed in Ralph Lauren's new additions to his Active Makeup Collection, where protection is dispensed along with ravishing colors in Active Weather-Resistant eye colors (water resistant, too), Active Weather-Resistant face color (SPF 8), and—a real boon—an Active Weather-Resistant lip color *(Continued on page 379)*



● You don't want a tan for your health's sake. You want one because you like the look, the glow . . . like the one you see, *right,* achieved more easily—and safely—with a makeup base that protects, moisturizes, and credits skin with the look of the sun in the most natural way. In the shade is a safer place to be if you want to "insure" your skin for the years ahead. . . .Makeup base: Lancôme's Bien Fait Du Matin, with Champagne lip color, Aplum cheeks from Lancôme's Aquarelles spring collection. Straw hat by Lee Black; platinum and gold "double coin" ring by Bulgari. Hair, John Sahag; makeup, Alberto Fava.

Hiro

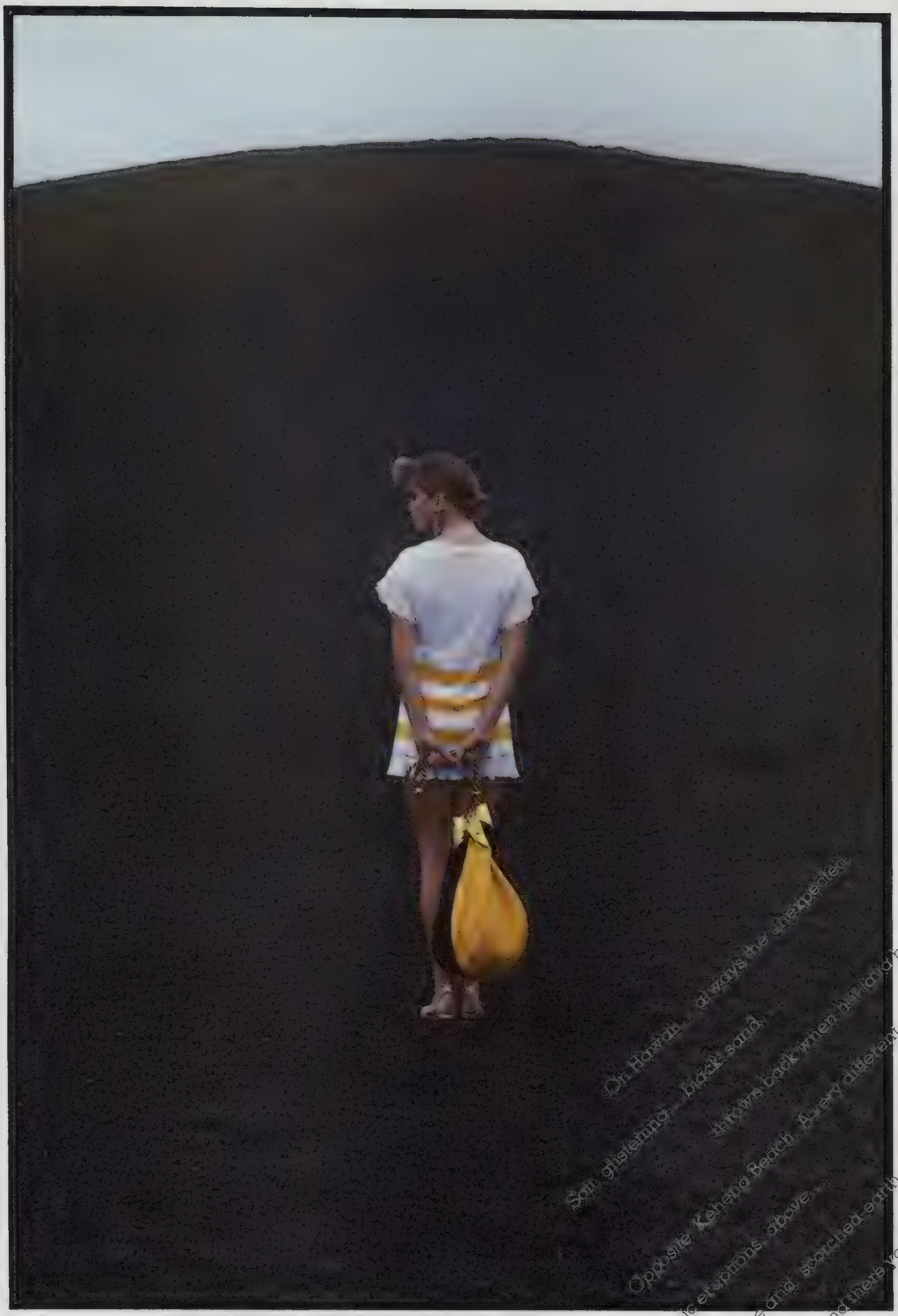
SUMMER...OUT

OF THIS WORLD!

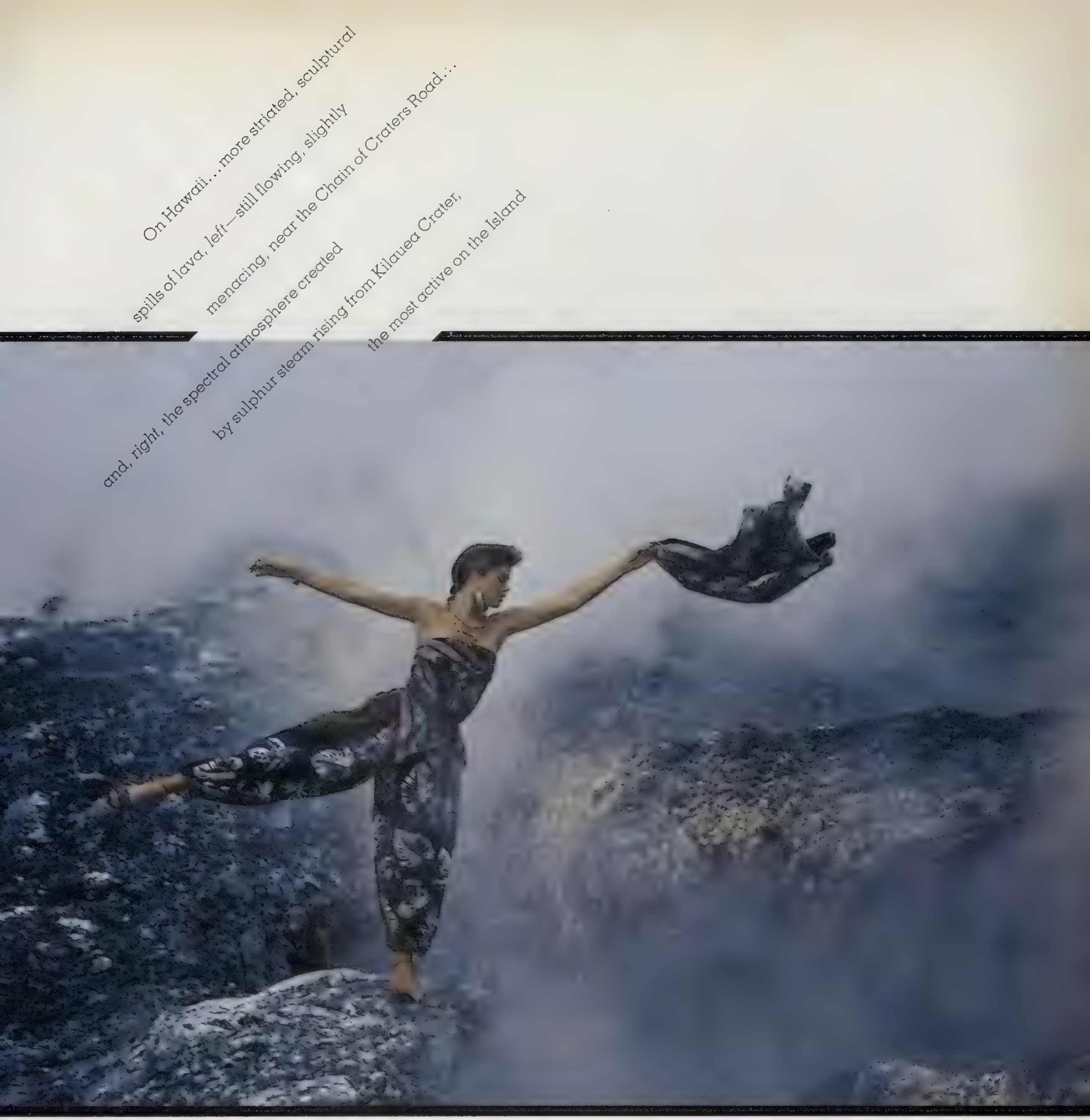
THERE'S A WHOLE DIFFERENT LEVEL OF SUMMER DRESSING NOW. IT'S STRONG, SOPHISTICATED, VERY MODERN...AND VERY ATTRACTIVE. WHAT MAKES THE DIFFERENCE: THE UNEXPECTED DEPTH OF COLOR—BLACK IS EVERYWHERE; THE BOLD TEXTURES; THE NEW SHAPES—SLIGHTLY OVERSCALED ON TOP, THEN NARROWING TO FOCUS ON THE BODY, THE LEGS. ON THESE FOURTEEN PAGES, THE STANDOUTS...PHOTOGRAPHED AGAINST THE OUT-OF-THIS-WORLD LANDSCAPE OF THE ISLAND OF HAWAII

This season Yves Saint Laurent's classic safari look becomes a black cotton poplin dress, short enough to be a tunic, with a laced, easy top; a wide belt holding the hips. Saint Laurent Rive Gauche. About $485. Bloomingdale's; Saint Laurent Rive Gauche Boutique, Short Hills NJ; Montaldo's; Dayton's; Balliet's; Saint Laurent Rive Gauche Boutique, San Francisco. Hair, makeup on these fourteen pages, Rick Gillette. Details, last pages.

SUMMER . . . OUT OF THIS WORLD!



Sleekest, fastest look on any beach, *opposite:* Issey Miyake's one-shoulder swimsuit in blue nylon/polyurethane, textured by diagonal stitching. About $110. Mid-April, Dianne B., NYC; Maxfield, Los Angeles. . . . Terrific day or night—Chloé's body-close, thin cotton-knit sweater/tunic by Karl Lagerfeld, *this page* . . . over pants, a short skirt, bare legs. About $295. Saks Fifth Avenue, NYC; Neiman-Marcus; I. Magnin. Details, last pages.



SUMMER . . . OUT OF THIS WORLD

Unlike any top and shorts you've ever seen, *left:* more sophisticated, more "dressed"—enough of a look to go to dinner in at a resort. What does it—a difference in shape and color, in plays of texture: Claude Montana's pleated black leather shorts trimmed in suède (about $835); black linen T-shirt trimmed in leather (about $260). Linen fabric by Braghenti. Shirt and shorts at Jimmy's, Brooklyn; shirt at Charles Gallay, Beverly Hills; shorts at Caron Cherry, Coconut Grove FL. . . . *Beauty Note:* A sophisticated fragrance—the floral and Oriental mix of Sophia, by Coty. . . . *Above:* The perfect example of unexpected color, pattern, texture . . . of the genius of Emanuel Ungaro in a beautiful evening pyjama—his arresting mix of florals, geometrics, and other-worldly colors, in a sequined silk jacket (about $6700), over a strapless "top"—his silk/Lurex scarf folded on the bias (about $375), and silk harem pants (about $775). Emanuel Ungaro Boutiques, New York, Palm Beach, Bal Harbour and Houston. Fashon details, last pages. . .

SUMMER . . . OUT OF THIS WORLD

A front-runner in a season of the unexpected, *above:* Claude Montana's double set of "football" shirts in silk, with bold, geometrically-designed flashes of clear primary colors, interestingly placed—down one side, across a shoulder, on the roll-up of a sleeve. Snap-front, oversized overshirt (about $480) and undershirt T-shirt (about $350). Silk by Menta. Lord & Taylor; Suzy, Great Neck NY; Lou Lattimore; Frost Bros.; I. Magnin.

More of the wonderful lift an inviting mix of color—here, softer, Impressionistic, in an intriguing print—can give, *right:* Léonard-Paris' minimal strapless bikini (about $160) of nylon/Lycra, with a matching silk chiffon scarf (about $310) wrapped as a low-riding hip sarong. Martha, Palm Beach and Bal Harbour. Bikini, Bergdorf Goodman; Neiman-Marcus (at both, sarong to order). Fashion and accessory details, see next to last pages.

SUMMER . . . OUT OF THIS WORLD!

Real summer evening dressing—strapless, cool, and very pretty . . . kept sharp with black and white. *Left:* Ralph Lauren's black linen dress (about $298) ruffled at the bodice, buttoned up the front . . . unbuttoned here over his charming white handkerchief linen petticoat (about $298). Barney's, NYC; Nan Duskin; Swansons on the Plaza; Scarbrough's, Austin TX; Pepi Sport, Vail CO; Polo/Ralph Lauren, Salt Lake City. . . . On a hot night, *above,* the sophistication of black and white: a bare, strapless top tucked to resemble a man's tuxedo shirt (about $315); and a beguiling skirt, wrapped in layers like the petals of a flower (about $1200). Both of silk taffeta. By Luciano Soprani. Jimmy's, Brooklyn; Suzy, Great Neck NY; Claire Pearone; Frost Bros., Lina Lee, Beverly Hills; I. Magnin. Accessory information, stores, details next to last pages.

The most appealing looks this season have a narrowness, a small-on-the-body feeling that's borrowed directly from the dancer's world. *Above:* OMO Norma Kamali's skinny-strapped, low-cut, textured black bodysuit definitely isn't limited to exercising. It's an attractive "base" for a skirt, a short dress, a long sweater. In cotton/polyester/Lycra. About $85. OMO Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. . . . You think "year 2001" when you see OMO Norma Kamali's revolutionary, U-shaped, thigh-high "suspender" suit, *opposite.* To wear—as she showed it—with a little cotton T-shirt. Terrific . . . and very comfortable! In cotton/polyester/Lycra. About $65. OMO Norma Kamali, NYC. The Rolex watch at Tiffany. Fashion and accessory information, next to last pages of this issue. . . . *Beauty Note:* It bears repeating: no matter what your skin type or how often you've been in the sun, never go out without protecting yourself with a high-SPF sunscreen, such as you'll find in Bain de Soleil's sun line.

SUMMER . . . OUT OF THIS WORLD!

On Hawaii . . . changing moods, changing scenes, from the unique drama of a black sand beach . . . to the inviting tropical lushness of the Akaka Falls State Park, *opposite*

Another change in color, texture: the mercurial shimmer of sterling silver, in a collection of beaded necklaces sliding on bare skin, *above,* about $110–$380. From Fortunoff. Knuckle ring, Robert Lee Morris. . . . *Beauty Note:* A wash of silver on a practically bare face for the slightest opalescent shimmer on eyes, lips, nails—Ivory Crystal eyeshadow, Freshest Chocolate lips, and Vanilla Freeze nails. A shimmery fragrance—Emeraude. All, Coty. . . . *Right:* The ease and charm of a "baseball" jacket . . . turned into something more—something to wear more places—in dark-red cotton velours with an exotic tropical print. Another extra—cotton shorts with unexpected texture and shape created by horizontal lantern pleating. And—very unexpected—a molded red, plastic bra. Blouson (Rainbow fabric), about $200; shorts (Bini), about $295; bra, about $220. All by Krizia. Turnout, Krizia Boutique, Palm Beach. Blouson and shorts at Suzy, Great Neck NY. Shorts at Bloomingdale's. Details, stores, last pages.

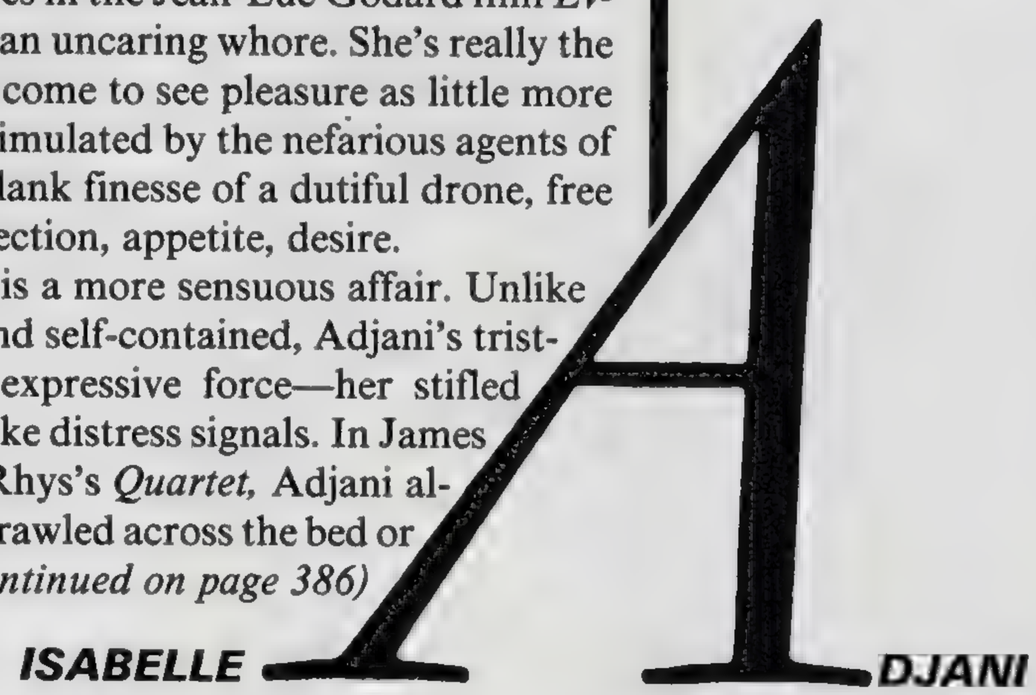
HOT STUFF

...IT BEGINS WITH LANGUOR IN THE LIPS

BY JAMES WOLCOTT

Languor in the lips is what the most emblematic movie beauties have now, a suggestion of fatigue and melancholy which pulls their features delicately down. With her lank mane of strawberry-blond hair, generous scattering of freckles, and inscrutable cat eyes, Isabelle Huppert—for example—may at first resemble one of Sissy Spacek's kissin' cousins, but she hasn't a lick of Texas spunk. She's got *fin de siècle* disillusionment built into her bone structure, her shoulders sloping into a fatalistic shrug. In a recent series of high-gloss nudie shots in the French magazine *Lui,* Huppert is so slack with ennui that the soft orange light falling across her skin seems to be massaging her into a luxurious stupor, rubbing gently on her eyelids and whispering, "You are getting sleepy, sleepy. . . ." On screen, Huppert made herself familiar to American audiences in the Jean-Luc Godard film *Every Man for Himself,* playing an uncaring whore. She's really the perfect Godard star, for he's come to see pleasure as little more than an involuntary twitch stimulated by the nefarious agents of capitalism, and she has the blank finesse of a dutiful drone, free of nuisance emotions like affection, appetite, desire.

Isabelle Adjani's lassitude is a more sensuous affair. Unlike Huppert, who seems frosty and self-contained, Adjani's tristful fatigue carries a needy expressive force—her stifled yawns flash through the fog like distress signals. In James Ivory's film version of Jean Rhys's *Quartet,* Adjani always seems to be languidly sprawled across the bed or sullenly hunched over a *(Continued on page 386)*



ISABELLE ADJANI

In the otherwise moribund movie Quartet, Isabelle Adjani looks like the most beautiful ghostly creature ever to droop over a glass of Pernod. Pensive, gentle-eyed, Adjani has classical Garboesque features without a hint of Garbo's sexual ambiguity. The unsatisfied sag of her lower lip is a study in sensual languor

The fashion presence, these pages: Sonia Rykiel

Andrea Blanch

FANNY ARDANT

With her vaguely mannish shoulders and tough-cookie eyes, Fanny Ardant brings a bohemian androgyny to her role in Truffaut's The Woman Next Door—she suggests a glammed-up Fran Lebowitz. The regal drop of her nose indicates she could be the queen bee of any salon she chose to rule

Andrea Blanch

CJ

LIO GOLDSMITH

ACQUELINE BISSET

Fat clunky bracelets, untamed hair: actress Clio Goldsmith has the pantherine ease and poise of a jungle kitten. Her eyes—direct, challenging—suggest curiosity and perhaps an attack of the hungries

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In Rich and Famous, Candice Bergen was a telegenic beauty: brisk, businesslike, with a high gloss to the cheekbones. In opposition, Jacqueline Bisset, with her casual tumble of hair and unbuffed face, had the slightly slugged post-coital drowsiness of a true movie beauty

CLOTHES ENCOUNTERS

AROL

Annie Leibovitz

WHEN CAROL BURNETT SAW THESE CLOTHES SHE SAID, "YOU'VE GOT TO BE KIDDING!" WE KNEW SHE WAS MOST COMFORTABLE PLAYING ROLES. RESULT? ON THESE FOUR PAGES, A CLOSETFUL OF CAROLS. FASHION MAY NEVER BE QUITE THIS WAY AGAIN

This page, clothes courtesy of Perry Ellis

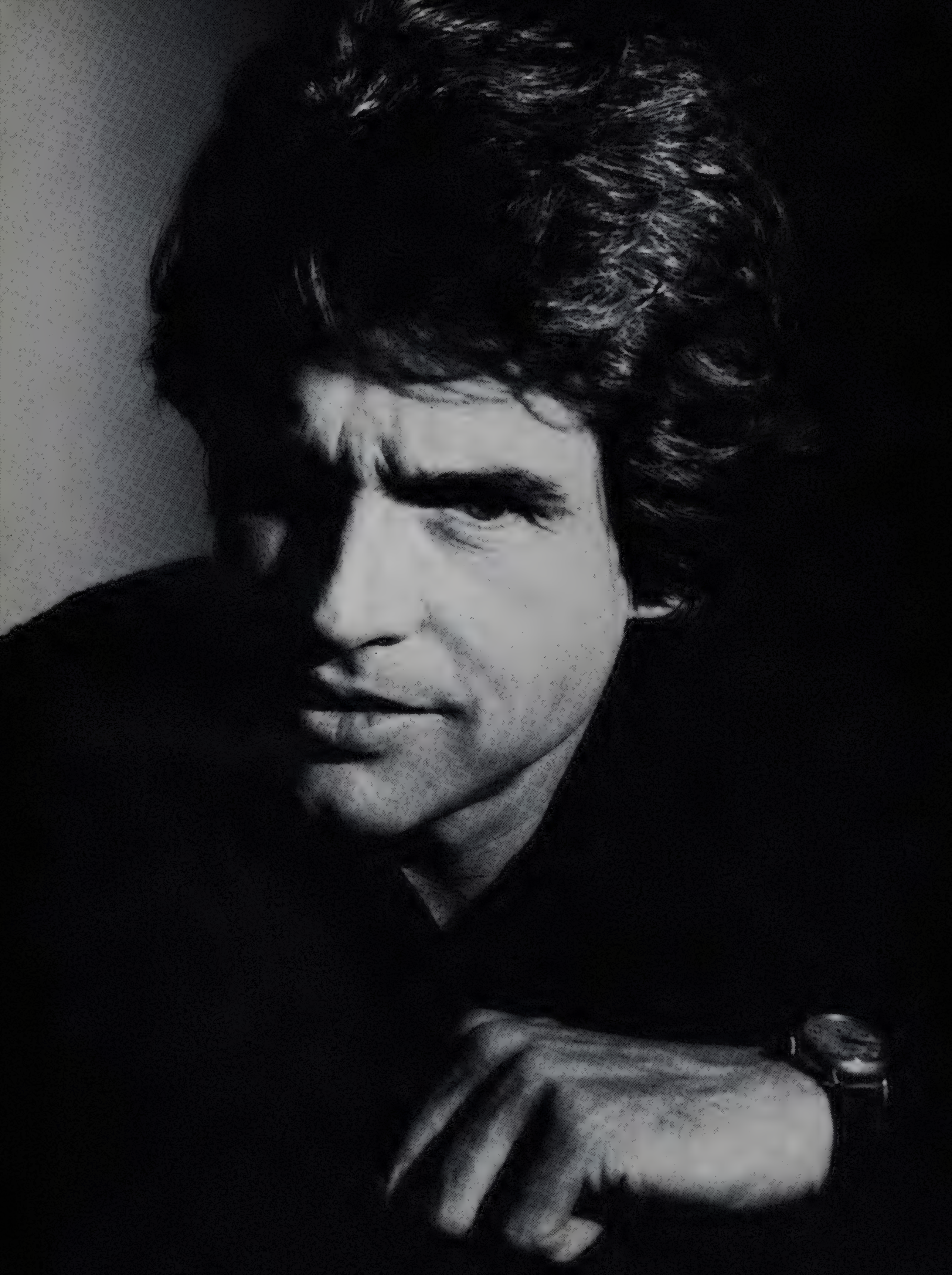
WHEN HER DAUGHTERS WERE SMALL, CAROL WOULD TUCK THEM IN BED, THEN WALK INTO A WALL FOR THEIR BENEFIT. "I CAN STILL HEAR THOSE LITTLE BELLY LAUGHS"

Annie Leibovitz

After the clown . . . and the comedienne . . . inevitably, it's the "real"—very human—Carol Burnett who stars. Awkward/agile, serious/sincere, she's clearly a woman well liked and well able to fight for what she values—for straight reporting (with a $1.6 million libel suit against the *National Enquirer*); battling drugs—in teenagers, in her daughter; avidly, vocally, standing for the ERA. Says Carol, now: "This is recent with me; I was always a survivor, but I've also become a fighter. You have to fight back" and "I don't like to get up on soapboxes when I work; but if I can be funny *and* say something, that's gold." After years of TV pranks on *The Carol Burnett Show*, she's turning, increasingly, into a serious, surprising - times touching actress (in Altman's *A Wedding*, Alan Alda's *The Four Seasons*; next month, her newest—the movie *Annie*—opens). "If you have it in you to say, 'I'm going to take a chance, I'll stick my neck out,' you will make your own life."

And her strongest part may be as a speaker of strong sense. After almost twenty years as wife to producer Joe Hamilton, as a mother, Burnett says, about marriage, "You shouldn't use the image of becoming one, because you'll see yourself as half a person. Two people should be two. And build from there." On life now—and kids now: "Everything's so somber. God, I think, must have a super sense of humor. Or he wouldn't have given us one."

Clothes, *from left*, courtesy of Bill Blass, Fernando Sanchez, OMO Norma Kamali. Makeup, these four pages, Joe Blasco; wigs, Roselle Friedland, Los Angeles



Warren Beatty—actor, director, writer, producer, sexual legend in his own time. He may look like just another pretty face, but he's producing one winning film after another. Engaging, unexpected, risky films. His latest, Reds, clearly demands that we take him seriously. On these six pages, we do—with four expert witnesses to Beatty's three passions—movies, politics, women...

THE PASSIONS OF WARREN BEATTY

Warren Beatty photographed especially for Vogue by Ara Gallant

A GORGEOUS MOVIE— AN AUDACIOUS POLITICAL ACT

BY KURT VONNEGUT, JR.

KURT VONNEGUT, JR.'S NOVEL DEADEYE DICK WILL BE PUBLISHED THIS FALL BY DELACORTE. SLAPSTICK, A FILM BASED ON HIS 1976 NOVEL, WILL BE RELEASED THIS SUMMER.

Betty Dodson is a friend of mine who paints human figures somewhat in the manner of El Greco—and they are entirely naked, and they are making love to each other, or, even more unbelievably, they are making love to themselves. The figures are young and healthy and happy, and flabbergastingly unashamed.

Years ago, I have heard, Betty's mother came to visit her in New York City from a small town in the Bible Belt. Betty hadn't told her mother what she had been painting lately. So she brought her mother straight to her studio, did nothing to warn her, and simply encouraged her to wander from one astounding canvas to the next.

"Well," her mother said at last, "I think it's all right. If the boys back home could just look at pictures like this as much as they wanted to, then maybe it would be easier for them to keep their minds on other things that matter, too."

Or words to that effect. I wasn't there. Betty's mother concluded, at any rate, that her daughter's pictures could give Americans a sense of calm and proportion about sex by making it look so natural and nice.

And it is my hope now that Warren Beatty's rash and nearly inconceivable movie *Reds* will give Americans a sense of calm and proportion about the Russian Revolution, and especially about their fellow countrymen who found it promising and just. Up to now, discussions of Marxist idealism, as idealism rather than insanity or criminality or worse, have been even harder to come by than unhorrified opinions of masturbation used to be.

Historical footnote for the young: Masturbation used to lead to Skid Row and homes for the feeble-minded. You could ask your family doctor.

• • •

So this is not a movie review. It is my highly personal response to *Reds* as one of the most audacious and unexpected political acts of my lifetime. Fashion, which has much more to do with what we feel free to say in public than the First Amendment ever could, had surely outlawed friendly feelings toward anyone who responded with all his or her heart to sentiments like these from Karl Marx: "The proletarians have nothing to lose but their chains. They have a world to win. Workers of the world, unite!" and, "From each according to his abilities, to each according to his needs," and on and on.

But Beatty made a gorgeous, thrilling, stupefyingly expensive movie about Communist sympathizers anyway. He might as well have gone over Niagara Falls in nothing but his Jockey shorts and a football helmet.

But he survives! He survives! He survives!

• • •

I don't know Warren Beatty. I do know Milos Forman, who grew up under Naziism and then Communism in Czechoslovakia and who, of course, directed the movie *Ragtime,* which was released at about the same time as *Reds.* He said to me once, *(Continued on page 316)*

with the impatience of an artist who was sick of politics, "You can live in a jungle, or you can live in a zoo." The jungle was undisciplined America. The zoo was any economy run by police.

And *Ragtime* is as much a jungle movie as *Tarzan of the Apes.*

But it can't be that Forman named the only possible alternatives. We are going to have to invent new ones, just as our political ancestors invented that glorious tin lizzie, our Constitution, if there are going to be enough resources to keep our grandchildren and great-grandchildren alive—and on and on.

Reds makes it a lot easier for me to say so. Diane Keaton and Warren Beatty, two of our most admired movie stars, devoted their lives in a movie, after all, to dreaming of improving the lot of their millions of brothers and sisters everywhere.

Doesn't that give the rest of us permission to do that, too?

• • •

Aren't we in fact encouraged by our own government at this very moment to cheer the working people of Poland, who, on the advice of Marx, formed one great big union, God forbid, in order to break their chains?

And hasn't the one great big union said to the bosses, in effect, "Look—we know this is a poor country, and we have to be like domesticated animals to survive. But look, you heartless, humorless sons of bitches, there are a lot better ways than this to run a zoo."

• • •

Which brings us to humor in drama.

I know perfectly well that many of the overwhelming dramatic techniques used by Beatty in *Reds*, or by anybody in any movie, were employed by Leni Riefenstahl in the 1930s to make the new Germany of Adolf Hitler seem handsome and pure. They were employed by D.W. Griffith in *The Birth of a Nation* to make racism seem honorable. And I am quick to agree with the feeling of Nietzsche that the thundering, melodious balderdash of Wagner was the most addling experience imaginable for the German intellect.

But I will suggest that every dramatic work whose creator means to make us genuinely mindless dares not include a trace of humor, dares not acknowledge that even the noblest of human enterprises are doomed to be often clumsy, often inappropriate, often ludicrously or tragically misinformed.

Reds is voluptuously humorous. It clanks with ironies, therefore leaving us still cheerfully in possession of our own sympathies and our own common sense. Humor makes art humane. Irony is the most instructive form of humor.

And the most clanking of Beatty's ironies, surely, is his casting of the writer Jerzy Kosinski, who, like Milos Forman, spent his childhood under Nazism and his early manhood under Communism, as a brilliant, brave, unselfish, resourceful, and utterly humorless Russian Communist bureaucrat. Moviegoers have not seen a monster depicted with such intelligent sympathy since the late Charles Laughton played the hunchback of Notre Dame.

Cheers.

A BRAVE MAN, THIS BEATTY. BRAVE AS JOHN REED...

BY JERZY KOSINSKI

NOVELIST JERZY KOSINSKI (STEPS, THE PAINTED BIRD, AND, LAST MONTH, PINBALL) MADE HIS ACTING DEBUT IN REDS. HERE, KOSINSKI TALKED WITH VOGUE BY TELEPHONE FROM THE DOMINICAN REPUBLIC

The parts of *Reds* in which I was to appear were shot on locations in Spain. By the time I arrived in Madrid, Warren Beatty had been working on his film as director, producer, screenplay writer, and principal star for over two-and-one-half years on locations in the United States, England, and Finland, not counting the three or four preparatory years he had devoted to *Reds* before the film went into production.

After being measured, fitted, and clothed as Grigori Zinoviev, I joined several dozen extras selected to play Zinoviev's associates, party officials, and other Soviet bureaucrats. We all now waited for Warren to address us and tell us about our roles in his film. I was surprised by how Russian all the extras looked, and, for a moment, I marveled at the art of Paramount's casting. As we waited to be addressed by Warren, I discovered that my fellow extras spoke fluent Russian—juicy, first-rate, contemporary Russian I recalled from my university days in Moscow and Leningrad. We began to talk: I found out that the extras were Russian emigrés who came to Spain in the late 'seventies as husbands, wives, or relatives of those Spaniards who returned to Spain from their exile in the U.S.S.R., following the homecoming of Dolores Ibarruri, *La Passionaria,* the famous Spanish Communist who had lived in Russia since the Spanish Civil War.

In their Soviet past, these Russians were minor bureaucrats employed in various state enterprises. Now, living in Spain, many of them were unemployed or only partially employed and not in their own fields; most spoke little or no Spanish. They all welcomed the opportunity to play in *Reds*—and to be handsomely paid, to occupy comfortable air-conditioned trailers, and to eat food prepared by one of the better local caterers. Educated in the Soviet Union, they knew enough of John Reed but little of Zinoviev—denounced by Soviet propaganda as a traitor to the Soviet cause, justly executed by Stalin in the purges of the 'thirties. As film extras, they were all selected by Warren from the Polaroid snapshots each of them had submitted to local theatrical agents following ads in Spanish newspapers.

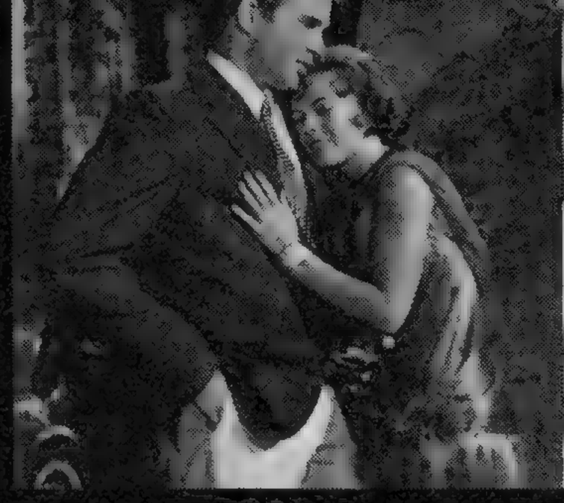
As we talked, Warren came to the room accompanied by a Russian translator—also a Russian emigré. I was struck by how much the strain of working on *Reds* had affected Warren: he was drawn, puffy, overweight; his skin had lost its freshness. In his John Reed costume of worn-out shirt and baggy woolen pants—which apparently, in recent months, Beatty would seldom part with in his off-camera life—he now looked like the real John Reed about to confront for the first time Grigori Zinoviev, the Soviet leader, and the Zinoviev committee.

Addressing us impromptu, Warren introduced himself and his translator, then introduced me as the man to play Zinoviev. "For the next few weeks," he said, "we will all work together and our actions will center around Zinoviev." He paused to give the translator a chance to catch up with him. "As Zinoviev's associates," he went on, "I want you to become in the film as real as you once were and still would have been had you remained in the Soviet Union at your various Soviet jobs. . . . " He paused again and the translator followed. At this moment, I noticed that the translator had failed to translate part of Warren's remarks, saying instead, "I want you to be yourselves—as you are and have been." When he finished, Warren turned to him patiently, "That is not what I said." He spoke firmly. "I said I want them to be now, in the film what they *would have been* in their past life—not what they are now." The translator looked blank and so did I. Neither of us suspected Warren Beatty knew Russian.

"Sorry, Warren," said the translator, "I just tried to catch up with you."

"But you obviously haven't," said Warren. "Why don't I try then to catch up with you." He laughed, then faced us again—and began to speak in Russian.

"I will try to tell you what I think about the film and our roles in it and forgive me if my Russian will not be as good as it should be." His pronunciation was correct, his accent not too heavy, his syntax only slightly halting. "It's very important that you will not try to become actors in this film but rather speak, move, and behave as you did when you lived in the Soviet Union. As director, I will tell you whom I expect you to portray in the film and then during each take, you will demonstrate—act *out,* so to speak, rather than act—what it is like to be an important party functionary. *(Continued on page 318)*



1961, Splendor in the Grass, with Natalie Wood

1961, The Roman Spring of Mrs. Stone, with Vivien Leigh

1962, All Fall Down

1964, Lilith, with Jean Seberg

1965, Mickey One, with Alexandra Stewart

1966, Promise Her Anything, with Leslie Caron

1966, Kaleidoscope, with Susannah York

1967, Bonnie and Clyde, with Faye Dunaway

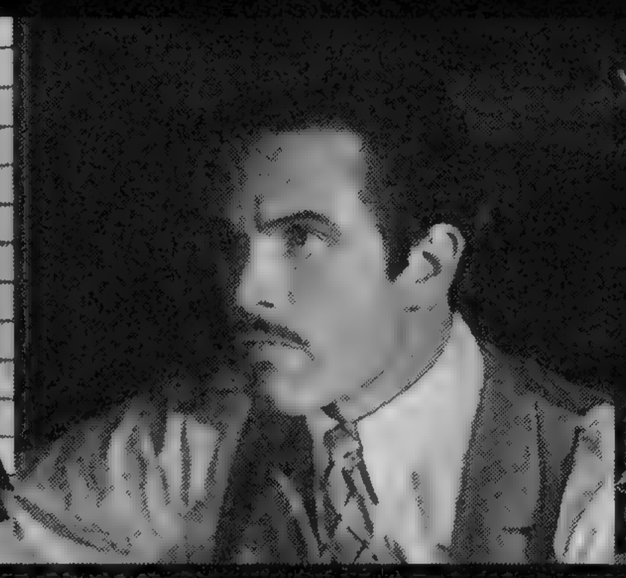
1969, The Only Game in Town, with Elizabeth Taylor

1971, $ (Dollars), with Goldie Hawn

1971, McCabe & Mrs. Miller, with Julie Christie

1974, The Parallax View

1975, Shampoo



1975, The Fortune

1978, Heaven Can Wait, with Julie Christie

1981, Reds, with Diane Keaton

The Warren Beatty Film Festival— A Complete Retrospective

tions, I or Jerzy Kosinski will answer them for you in our own brand of American Russian. Any questions?"

A young Russian woman, who in the weeks to come would fall in love with Warren, raised her hand. "You speak Russian very well, Mr. Beatty. When and why did you learn it?"

"John Reed learned Russian," said Warren, "and he learned it well enough to converse. This is a movie about John Reed; and, because I play him, the least I could do in the last few years was to pick up some Russian too." For the rest of the session, he continued in Russian, making only the occasional mistake of addressing individual extras by the more familiar "you"—"ty"—instead of the less familiar "you"—"wy." None of the extras seemed to mind his sudden familiarity, as I am sure they thought it was on purpose.

For the next several weeks, he

(Continued on page 379)

WE WERE ALL REDS THEN

BY MAX LERNER

COLUMNIST/SOCIAL HISTORIAN MAX LERNER IS THE AUTHOR OF AMERICA AS A CIVILIZATION. HE IS AT WORK ON A NEW BOOK, EROS IN AMERICA

I should like to have been one of those gnarled old "witnesses" in the Warren Beatty film *Reds,* a Greek chorus that gives it its memory frame and much of its distinction. But, alas, I didn't know John Reed and Louise Bryant whose love-and-revolution story it is. I was eighteen when Reed died of typhus in Moscow, in 1920, just short of thirty-three. Yet he and Bryant left a legend behind them that was to become part of the erotic and political springtime of my own life.

I am not writing here about the film but about the slice of history it celebrates—which most of the critics stayed clear of. Reed became, for Americans like me, the glory boy of the Left. He was buried at the foot of the Kremlin wall. His headstone was the Russian Revolution. The inscription on it could well have been the title of Reed's book of flamboyant reportage, *Ten Days That Shook the World,* which gave the Revolution its lasting image.

When Reed died I was a sophomore at Yale, raccoon coat and all. But I had read Carlyle's *Heroes,* and at law school I read Thorstein Veblen's *The Theory of the Leisure Class* instead of the casebooks. So I sought my heroes on the Left, and for a time found them in Lenin and Reed.

In New York, in the mid-1920s and early 1930s, the glowing memory of the young radicals of the 1910s hadn't dimmed. We swarmed over the Village haunts of the remembered names—Jack Reed, Mabel Dodge, Louise Bryant, Randolph Bourne, Emma Goldman, Max Eastman, Floyd Dell, Edna Millay, Eugene O'Neill, Maxwell Bodenheim. I was working on a learned encyclopedia at the time and most of my fellow editors committed themselves publicly to supporting William Z. Foster, the Communist candidate in the 1932 elections. The Hoover Depression was deep, the outlook for Western democracy bleak, and my friends saw even Roosevelt as a Kerensky.

So we sang revolutionary songs and read revolutionary books and marched in the May Day parades and wrote articles about the Soviet Union and made love to young girl organizers who gave themselves for the Party. "Why is it that all the pretty girls are Stalinists?" a more skeptical friend of mine asked sourly. Doubtless it made them feel closer to power, which was a male principle then, and it gave their beauty meaning beyond sex. We were all Reds in those days.

For a single magical moment, we hung suspended in our illusions. And we liked it. We would have liked to live as Jack Reed had lived in the Village and in roaming the world. We knew of Mabel Dodge and her "salon" and of Reed's tempestuous love affair with her before he met Louise, and of his reporting on Pancho Villa and the Mexican Revolution. We had the oceanic feeling of infinite possibility opening up for all of us. William Wordsworth had that feeling too, as a youth during the French Revolution. "Bliss was it in that dawn to be alive," he wrote, "But to be young was very Heaven."

But before Americans could enjoy this dawn and this bliss, their ruling class and institutions had to be overthrown. "Capitalism doesn't fall," Lenin had said. "You have to drop it." Lenin had "dropped" the Czarist ruling class and its institutions. Reed had founded the Communist Labor Party (later fused with the Communist Party) and became a member of the newly formed Third Communist International, to do exactly the same for America and the West.

In time I was to discover this, but not yet. When I got a Harvard teaching job, the university authorities, aware of my radical image, assigned me to quarters at Adams House—on the site of the apartment house where Reed had lived as a student.

I did some digging about him as a member of the class of 1910. He was a boy from Portland. He went in for literature and dramatics, belonged to the clubs, but emerged as a "Storm Boy" who was irreverent about everything and everyone. His close friend was Walter Lippmann, who was already known as a formidable intellect, and to whom Reed wrote a mock-serious poem.

An influential committee of Reed's friends and sympathizers had commissioned his classmate Robert Hallowell to do his portrait, and there it hung at the head of the Adams House staircase, full scale, showing his big-boned athletic frame, sensual lips, somewhat bulging eyes, high forehead, with a touch of irony as well as determination in the face. I recall that Rep. Hamilton Fish protested the hanging, to no avail.

The following year, when I left Harvard to edit *The Nation,* I wrote a long piece on the Granville Hicks biography of Reed, trying to sift the facts from the legend that had already clustered around him. I stressed his Faustian thirst for experience, his break with his own class interests and ties, his effort to hold fast to the revolutionary faith.

At the time, I admired Lenin and Reed for taking their ideas seriously and translating them into action, and I scorned the "liberals" exactly because they didn't put their lives on the line. "Ideas Are Weapons," I wrote in a militant essay. Lenin was my best example of a man who used his ideas as weapons. When the October Revolution

(Continued on page 378)

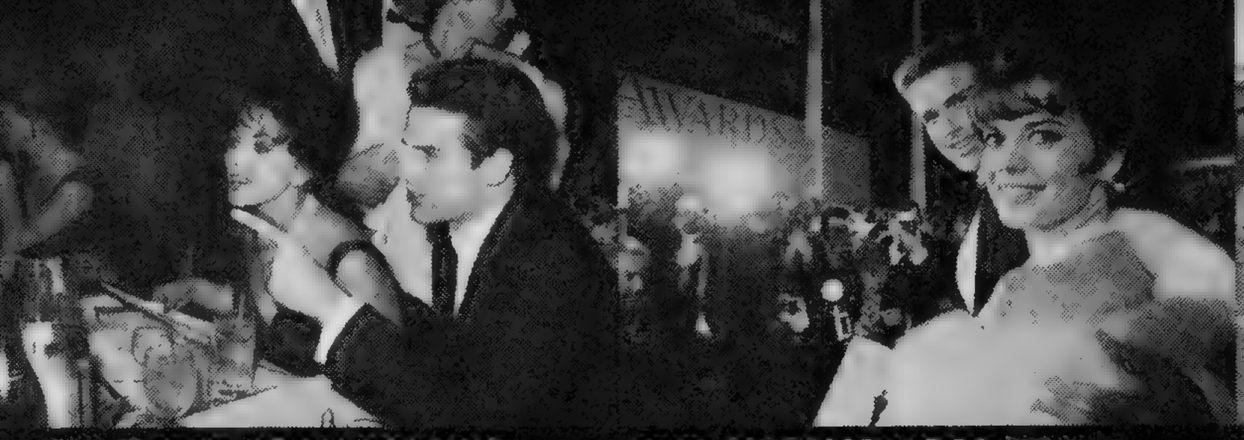
YOU CAN'T BEGRUDGE HIM HIS EXCESSES, OR EXCELLENCE, ANYMORE

BY JOAN JULIET BUCK

JOAN JULIET BUCK IS A CONTRIBUTING EDITOR OF VOGUE. HER FIRST NOVEL, THE ONLY PLACE TO BE, WILL APPEAR IN JUNE (RANDOM HOUSE)

I used to think that Warren Beatty was simply too easy to be worthy of serious consideration. You are free to interpret the word in any way you like: loose, uncomplicated, facile, sexually indiscriminate, undemanding, obvious, no more than a rich movie star with a pretty face, shallow; easy as in easy lay, easy mark, easy charm, easy manner, easy in any way you wish save over easy, which is a nauseating description of a way of frying eggs.

Now, having seen *Reds,* and having seen it twice to make sure, I find I have to relinquish this disdain and shape a new idea of Warren Beatty out of the latest information. Nothing is more infuriating than to have one's prejudices exploded; I enjoyed thinking of Warren Beatty as an icon of overweening machismo in a business suit. He was attractive enough to make the act of sneering at him into a telling political sacrifice, yet enough of a sinner in terms of abuse to womankind (rumors of multiple fornications and or-


1960, JOAN COLLINS

1962, NATALIE WOOD

1965, LESLIE CARON

1967, JULIE CHRISTIE

gies, something read somewhere about serial polygamy) to justify a self-righteous rancor. Finding Warren Beatty less than interesting was about the entire extent of my commitment to feminism (that, and a refusal to cook, clean, or wash up in any pattern that resembles routine); I needed that idea of Warren Beatty so as to think more of myself. And now I can't have it.

For if the sneering pseudo-feminist can wrinkle up her nose at *Bonnie and Clyde*, which he produced ("So, he can produce. What's so special about that?"), snort derisively at *Shampoo* ("Of course, he did a good job co-writing the script: it's all about a man who is defined by his sexual availability"), harrumph at *Heaven Can Wait* ("He did a good job co-directing; but you don't really care about anything in the film, and it's more Buck Henry in mood than it is Warren Beatty—and what's a Warren Beatty mood anyway?"), at *Reds* she can only admit to being rendered gruntless. To me, it is a staggering, brave, romantic, intelligent, and peculiarly subjective movie. Warren Beatty produced, directed, co-wrote, and stars in the bloody thing. There's a lot you can fault him on; but ultimately the blame for its freshness, its candor, its fearless use of elision and ellipsis, must come to rest with Beatty. There is simply no longer any way to belittle his achievement.

It would have been tempting, for instance, to comfort oneself with the assumption that the businessman Beatty, having sought commercial success with a gangster story (and won it), sought commercial success with a light sexual comedy (and won it), sought commercial success with an even lighter life-after-death allegorical comedy (and won it), would now head for artistic success by seeking commercial failure with a replica of Bertolucci's *1900*. The newspapers that so assiduously report who is in Mr. Beatty's bed have so far failed to enlighten me as to his current political leanings. One assumes them to be, in the mode of modern Hollywood, *à la* left *non troppo faticosi*. One does not a priori assume that the life of John Reed would be a subject close to the heart of Warren Beatty. If a fellow journalist had been obsessed with the idea of John Reed, a fellow Harvard man, a fellow native of Portland, Oregon, a fellow traveler, any sort of fellow at all but a man who has been a movie star since the age of twenty-three, one might have said *of course* and granted the project the respect that is due to other people's *idées fixes*. From a distance, it made as little sense as it would for Jack Nicholson to announce that he was devoting all his energies to a film about George Sand.

And yet one can't: lurking behind the list of Beatty's efforts at producing, writing, and directing is the notion that he was trying to learn; and spread across the screen in *Reds* is the fact that he did, and the confirmation that the technical knowledge he acquired had been put to use in the best way possible, that is, at the service of specific ideas.

This is really too much: If an idea wanders into Hollywood twice a year, it's snapped up at once and worn out within days by being repeatedly violated by brutes in open-necked shirts, after which, degraded and turned into a cliché by all the manhandling, it gets farmed out to television where it services millions without a whimper. Why should Warren Beatty get not only all the girls but all the ideas too? Is there no justice?

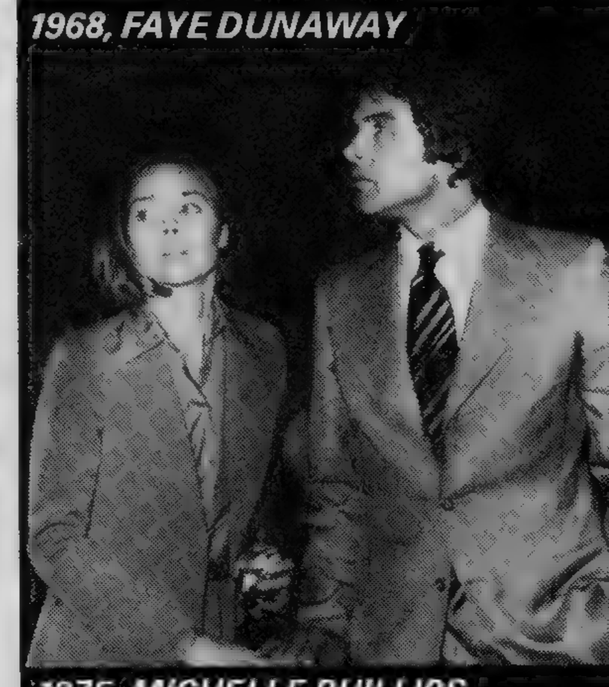
The film has been called a soap opera, a rich golden boy's self-indulgent diversion; to the gratification of all the *non troppo faticosi* leftwingers, *Barron's*—the right-wing weekly—has called it "a communist propaganda epic." It's none of these.

It has the quality, above all, of a memoir written by a very old person who can remember the emotion but not the specifics. The romanticism of *Reds*, its charge, lies not in the idea that all men should share equally (which it would if *Barron's* were right) but in the nostalgia with which hope and idealism and ambition are portrayed and the fondness with which the Greenwich Village scenes are repeated, like flashes of memory. Beatty is perhaps the first American director to make American Bohemia seem glamorous, cozy, stimulating, an endless round of heated discussions and wine-and-cheese dances without a cockroach or blistered ceiling in sight. Again, there are two options: that of considering Beatty a naïve movie star who thinks intellectuals spend their time dancing, and the more generous and doubtless more accurate one of seeing that there is a wistful component in these images that is deliberate.

Other choices stand out, daring director's choices: the string of scenes, beginning with Louise Bryant's interviewing John Reed, to John Reed's reporting on an Industrial Workers of the World meeting, to Emma Goldman's talking politics at a Greenwich Village table, to a meeting in a Petrograd factory, to the American Socialist Party meetings, all of which have increasingly fragmented and unintelligible dialogue; the theme of jumbled words rises to a crescendo as John Reed addresses a People's Congress in Baku, where the Communist Party's simultaneous translators are shouting out words he never wrote, in five different languages: a triumph of gobbledygook.

(Continued on page 378)

1968, FAYE DUNAWAY


1975, MICHELLE PHILLIPS

1979, DIANE KEATON

The Beatty File: An incomplete retrospective

PARIS...

WHEN IT SIZZLES!

. . . when the couture does what the couture does best: providing luxurious, unique clothes . . . and providing choices—each designer remaining true to his own special style. This season, with an emphasis on narrowness . . . with a new delight in color . . . with new versions of suits for day, and leggier dresses at night. It's a season of all-out pleasure down to the little straw hats. On these twenty-two pages, the season's best—worn by Isabella Rossellini, Wanakee, and actress Clio Goldsmith . . .

The Cat's Meow!—a great new signature Yves Saint Laurent suit worn by Isabella Rossellini. A perfect reflection of his distinctively modern style: with the key wool grain de poudre Spencer jacket, small, short—and red (that unexpected hit of color); a narrow, leggy black wool ottoman skirt, beautiful

white silk shantung blouse . . . and the irresistible charm of a velvet-banded straw boater—it *is* Saint Laurent all the way! (even the makeup, with colors from his Beauté collection due here in the fall) Jacket, Dormeuil fabric; skirt, Gandini; blouse, Fournier. These 22 pages, hair Garren at The Plaza. Details, see last pages.

King

SIMPLE,
SOPHISTICATED,
MODERN,
SENSATIONAL

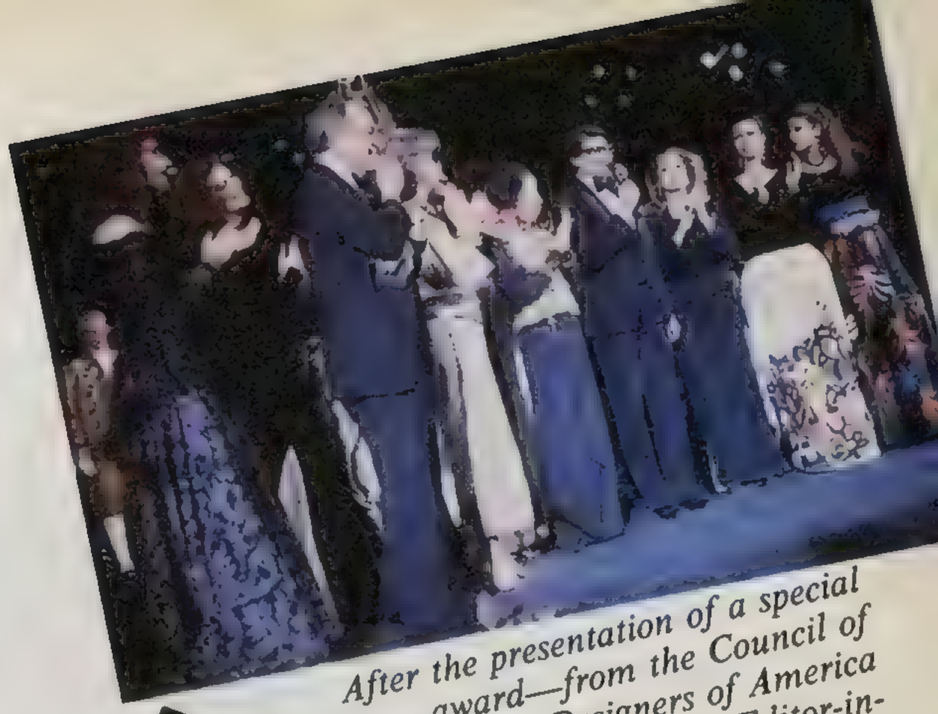
SAINT LAURENT paris

There's a certain magic, pulse-quickening excitement—it's a given at Yves Saint Laurent. This time, it went all the way in an all-the-way twentieth anniversary collection (a look at the celebration, next page). A collection that kept "proving" his success, his genius. Always, modern, easy, free. Always, dressing with enormous style . . . and an instant appeal. And no look is more appealing—more Saint Laurent—than his "smoking." *Opposite,* a hot new version worn by Wanakee—with a shorter wool grain de poudre jacket, satin cuffs and lapels; straight-legged satin-striped pants; a camisole of silver bugle beads on silk organza. For a little added razzle-dazzle: the black straw bowler, spectacular rhinestones—everything flies! Jacket and pants, Moreau fabric; camisole, Bianchini fabric. Makeup, these pages, Tyen of Paris. Details, last pages.

paris

A wonderful celebration!—of his twentieth anniversary—with a smash party for 1100 at the Lido (highlights in the photographs, *far right*). And of absolutely perfect dinner-suit dressing—modern, racy—a strong point in a strong collection. The attitude that of his "smoking": the small jacket based on a Spencer, the line *narrow.* From the left, the sophistication of navy blue: a short wool gabardine jacket, matching pleated trousers, silk jersey shell, and a beautiful long chiffon scarf (Dormeuil wool; Racine jersey). . . . The impact of wide white lapels on his black cutaway jacket, with a short narrow black skirt, both in wool grain de poudre (fabric, Besson). . . . And, encore, our opening suit with its sensational red jacket. The new faces: left, Jacki Adams; right, Annette Stai. Center, Wanakee. Details, last pages.

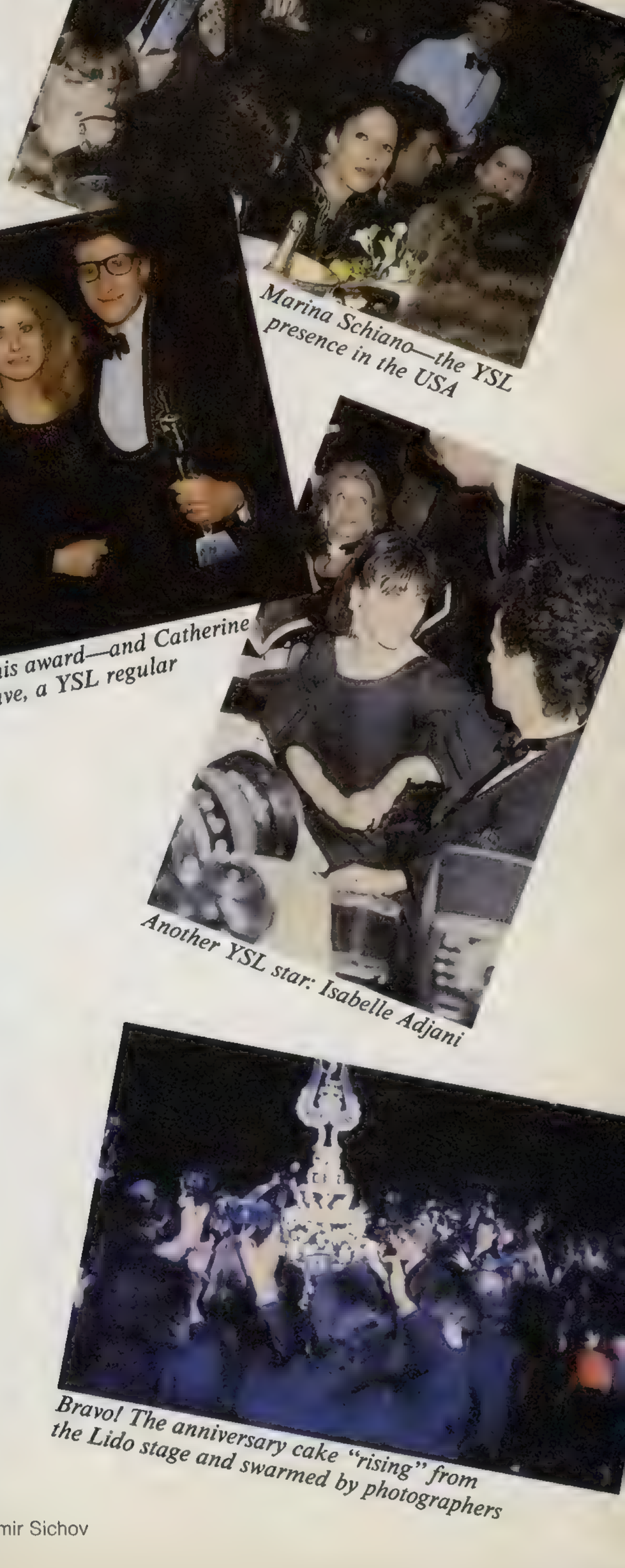
SAINT LAURENT



After the presentation of a special award—from the Council of Fashion Designers of America —given by Vogue's Editor-in-Chief, Grace Mirabella, and Diana Vreeland

King

At the Lido, Yves Saint Laurent and partner, Pierre Bergé— "Mon cher Yves . . . " he began



Marina Schiano—the YSL presence in the USA

With his award—and Catherine Deneuve, a YSL regular

Another YSL star: Isabelle Adjani

Bravo! The anniversary cake "rising" from the Lido stage and swarmed by photographers

Vladimir Sichov

paris

Even in a season of terrific dresses, Yves Saint Laurent's had an edge of modernity, of sophistication. *Above:* His signature shape—the long torso narrow but easy; the hips held over a soft, short skirt . . . and his signature patchwork print, simplest version of the kaleidoscopic color and pattern everywhere.

The silk crêpe de Chine by Abraham. . . . *Opposite:* At night, the same shape, the same knee-length . . . the delight of a white silk point d'esprit tulle dress—small, bare, spirited as a tutu. Fabric from Hurel. The finishing touch—day and night—dark sheer legs; high heels. For details, see next to last pages of this issue.

SAINT LAUR

ENT

paris

U NGARO

UNIQUE, EXOTIC, FANTASTIC ... A SENSE OF THEATER

A collection that marks a milestone in Emanuel Ungaro's career—a collection remarkable for its sweeping gestures; its "collision" of colors, prints, textures; its totally unique layering of fabric-on-fabric—throughout a level of inventiveness you won't find anywhere else. Here, a truly spectacular sense of coloring in a knife-pleated silk pyjama with a fitted bodice, bead embroidery, and a different-print cap-sleeved vest, both edged in gold, with a sweeping cocoon of scarf at the neck—silky, floor-length, touched with beading . . . on Isabella Rossellini. Silk by Etro. Details, last pages.

UNGARO

The clothes Emanuel Ungaro calls "neo-classic," mostly in black-and-white: two examples on Annette Stai. *This page,* the blouse—as a key top—always a remarkable top at Ungaro—in striped silk chiffon, with a lace collar and cuffs. Fabric by D'Este. And a different interpretation of narrowness: his high-waisted trousers that fall straight from the hip to a narrow, buttoned ankle—in black wool gabardine with a fine white pinstripe, twisted cord suspenders—the wittiest! Fabric by Gandini.

Typically Ungaro—the way a short dress becomes something more—something to convince even a doubter about short dresses! In a charming floral-printed silk jacquard, inset with a different print at the bodice, and belted with a low cummerbund that gives it the narrowness, the shape. Silk by Gandini. Details, last pages.

paris

UNGARO

Emanuel Ungaro . . . sensuality, intelligence, an extravagant sense of design. . . . a singular concept of fashion . . . a total immersion in color, pattern, texture, here in strong, exotic prints inspired by Nijinksy and the Ballets Russes . . . . *Opposite, left,* on Wanakee, his silk jacquard fitted bodice over knife-pleated silk chiffon harem pants, banded above the ankle. *Near left,* Isabella Rossellini in a puff-sleeve jacket, over a matching dirndl, bright turquoise silk cummerbund, and bare black bustier—embroidered, bugle-beaded. All, in silk jacquards . . . . *This page,* an only-at-Ungaro way of dressing: his small-printed silk jacquard coat with an undervest and full knee-length harem pants—a play of vivid color, lavish prints . . . a dare. Fabric by Rainbow. Accessory information, next to last pages.

SPIRITED, SPECTA LUXE

At Givenchy, a special event—a collection celebrating his thirtieth anniversary. And throughout the collection, a second look at Givenchy classics, reinvented, reinterpreted. Predominant: shorter lengths; blousons, a variety of ways. *Right*, as a short dress—a Paris theme, one he repeated again and again. Here, in black-and-white silk charmeuse, dot- ted in fuchsia, bloused to hips then pleated.

Dominique Nabokov

Left: Hubert de Givenchy at the conclusion of the spring/summer collection—his sixtieth couture collection in Paris, his thirtieth anniversary. . . . Opposite: More of the celebration.

CULAR,

IVENCHY

paris

Left, **the prettiest long dress in Paris—in a wonderful color—a shocking-blue silk organza jacquard—one-shouldered, ruffled, pulled and "wrapped" at the hip for the narrowest of narrow lines . . . it's a wow! Bucol fabric. For details, see last pages this issue.**

rome | paris

ANDRÉ
LAUG

DIOR

Still—wonderful blouses everywhere—they get better and better . . . and André Laug did some of the best. *Left:* Clio Goldsmith, the young actress you saw earlier in the issue wears a soft white silk jacquard with pleated front and cuffs, presence enough to stand on its own. Here, with black-and-white silk trousers, a matching bow. All fabric by Taroni. . . . At Christian Dior, Marc Bohan's strong graphic patterns, black-and-white. You saw it in his windbreak-suits, and—at its most appealing—in the unexpected Pierrot "pyjama" on Isabella Rossellini, *right*—an on-the-bias silk satin crêpe dress in panels, over narrowing pants . . . a great mix of polka dots. Fabric by Besson. Details, last pages.

ron
ALEN

me

TINO

ROMANTIC, SENSUOUS, COLORFUL

What you'll see this season, or any season at Valentino: a sense of real glamour for evening. This spring, in a series of short, dinner dresses and spectacular long, narrow evening dresses. The two dresses here, on Clio Goldsmith . . . . *Opposite:* A really pretty short evening dress—for the fun of it, the flirt, in a glorious red. With a small, bare silk top; the skirt in layers of silk organza ruffles. . . . And, *near left*, his finale, a "drop-dead" one-shouldered black evening dress, slit to there and cut on a curve for narrowness, in black silk crêpe and silk chiffon, with a big silk taffeta bow (Taroni silk taffeta). Details, last pages.

King

VALENTINO

Another sensational evening dress from Valentino on Clio Goldsmith, *left,* in one of the shapes repeated throughout this collection. A short "bubble" skirt; small and fitted strapless top, with a cascade of ruffles at the neck. All, black silk chiffon swirled in hot pink, turquoise, and white. With a pale-pink linen jacket, shown opposite. Rainbow chiffon. . . . The closeup, *opposite,* on a wonderful evening makeup—low-key, soft. For eyes, a subtle mix of French Lavender, Cornflower, Dandelion; and on lips, Pink Clover Super Moist Lipstick with a gloss of Blush. All, Germaine Monteil. Details, last pages.

rome

The sharp navy/white color, shoulder interest, shorter length of Galanos' chemise, above. His knockout new-version two-piece dresses, right: lace-patchworked "blouses"...worn, top, on their own—all legs!...and, below, as a dress with a short, flippy skirt.

GALANOS

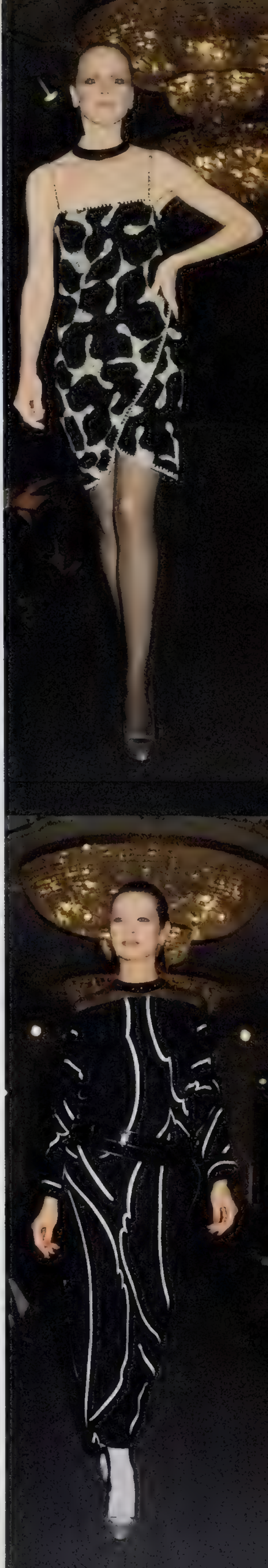
The sizzle continues, this side of the Atlantic, with a high-voltage, high-impact collection: innovative and intense statements, all very strong, very positive, with an unmistakable sense of character—a Galanos trademark

Pierre Sherman

At Galanos, the dresses stood out. Two directions, for evening: left, his full, soft, flippy black-and-white, black-banded dinner dress...and, right, his charming, short, curved, narrow beaded chemise—a positive dazzler!

The strongest areas in an impressively, consistently strong collection: the immediate impact of color and the impact of black or navy with white, always totally clear, sharp, positive... often in stripes, in inventive treatments of pattern and fabric —"mixed" front, back, and sleeves or "patchworked," often on the sleeves...one example of the shoulder interest repeated again and again—with ruffles, flange detailing, the extension of a neckline banding over the shoulders or the squaring of the shoulders on a jacket, this the start of a difference in line...of an elongated top—it could be a longer jacket or a chemise or a dropped-torso dress gently bloused but held snugly at the hips...and a shorter length, always approached with charm—with a curved hem, a slit side, or with a flippy shape: this skirt worn with his beautiful blouse/leotards. When they came out on their own, his statement of leggi-ness—as all his statements throughout the collection—came across loud and clear

For Galanos, a surprisingly strong emphasis on day-to-dinner dressing. Left: his bold navy-and-white, mixed-striped, shoulder-tucked top and trousers. Right: more bold color and pattern —his fluid black-and-white evening dress with sheer shoulder interest. Details, stores, last pages.



4 SPECIAL SENSE

OF STYLE

mary McFadden's genius: creating the best of settings—for women, for art. Here, in her uniquely civilized modern New York apartment, her amazing global collection of crafts

The crafts are the apartment. The library (left) like the rest of the rooms, with glass window/walls and sisal carpeting, is the perfect foil for this inspiring cross-cultural collection, comprehensive in its range—from ancient to contemporary—from all over the world. The shelves hold, along with Mary's art books, family photographs and memorabilia, important glass sculptures by Californian Marvin Lipofsky. Plates to right of window are by San Francisco ceramicist Peter Voulkos. To their right, large ceramic vessel by George Timock, Kansas City. Some of Mary's African art: rare Kuyu torch from the Congo (shaped like a head with a mask-like face) on the bronze-and-glass table by Larry Lazlo, and carved wooden funeral poles from the Malagasy Republic in front of bookshelves. Mary, in her own designs: pure silk culottes, long, sculptured necklace of brass dipped in 22-karat gold. Her hair, by Gregory of Kenneth.

MARY ON CRAFTS COLLECTING

Crafts collecting is a passion all its own, and Mary McFadden is one of the most passionate—and intelligent—of collectors. Art, its culture, appreciation, and adaptation to life, is inherent in her unique sense of style—in her own designs—as well as in her approach to collecting crafts. In her New York apartment, she synthesizes crafts from all over the world—finely handmade works of art in ceramics, glass, fiber, wood, and metal—into an astoundingly civilized and beguiling landscape.

Walking with Mary around her apartment, in a black-glass-walled *Star Wars*-like tower with a panoramic view of the city, is to catch the excitement of her involvement with these objects and to admire her expertise.

"Look at the glaze on this Beatrice Wood plate; I bought it for its coloration and its strange beauty—not for its utility. It's pierced in three places. . . . This glass by Dale Chihuly isn't meant to be used for drinking—it's his idea of a nest. Isn't it glorious! . . . I've always been fascinated by large vessels. To me they are the mother symbol, womb-like. Do you know that only one out of eight of these giant ceramic vessels by John Brady survived their kiln firing intact?"

Mary's involvement with crafts began when she lived in Rhodesia, where she founded a native artisan workshop named Vukutu. "That is where my feeling for *vinery* developed (that's the African word for basketry) and my interest in what *(Continued on page 387)*

Horst

live surrounded by attractive things?"

Much like a mini-museum, the living room attests to Mary's dedication to her crafts and their influence on her own designs. On the couch, between her sinuous chenille shawls, a Japanese lacquered tray holds lustrous Chinese dish, a tangle of grey Bewa pearls. In front of the couch, Tang dynasty lacquer tray displays glass by two modern American masters—Marvin Lipofsky and Dale Chihuly—and a luster-glazed earthenware plate by Beatrice Wood. (Lusterware is making a comeback.) In the foreground: Tang dynasty bronze mirror, now patined by age, is treated as a necklace. In center of room, tall ceramic vessels by John Brady flank a cabinet holding contemporary glass sculpture and an Egyptian Ptolemaic cat mummy. Against back wall: seventeenth-century Japanese ceremonial wardrobe, an eighteenth-century Indian mother-of-pearl inlaid door. Next to planter by Elizabeth Niels, a stone carving from post-classical period of the State of Vera Cruz. Beside the window: Amani sculpture from Mary's earliest enterprise—Vukutu workshop in Zimbabwe (formerly Rhodesia).

"What interests me is texture, color, uniqueness of concept"

Simplicity, tranquility: a few strong, beautiful elements, skillfully put together. In the bedroom, left: Tom Wudl's painting of punctuated newspaper with gold leaf, Mary's fox scarves on an eighteenth-century Japanese display wardrobe, bed made up with Mary's Arabian Nights (Martex) sheets, a Congolese head sculpture, Amani serpentine sculpture from Vukutu (on window ledge). On the dining table, this page: California Art Glass wine goblets, eighteenth-century glass carafe/pitcher from house of Lobmeyr, Vienna, place settings of flatware by McFadden of hand-forged brass dipped in 22-karat gold, with aluminum bowls and stems. Ken Ipsen (Richmond, Virginia) spherical glass sculpture used as a vase.

SURE THINGS

***ON THESE PAGES, ATTRACTIVE DAY CLOTHES–
LOOKS THAT REPRESENT THE NEWS, AT ITS MOST WEARABLE.
HERE, IN STRIPES OF ALL KINDS, IN TEXTURED DARKENED TONES,
AND IN SOME OF THE NEWEST SHAPES–ROUNDER AND SOFTER ON TOP,
NARROWED AT THE HIP, THE KIND OF APPEALING
CITY/DAY DRESSING GEARED TO THE WARM-WEATHER SEASON***

Denis Piel

One of the things you notice this season: stripes, all colors, all variations. *This page,* clean-cut pinstripes and a new-version suit: John Anthony's very soft wine/white silk shirt-jacket and matching knee-length wrapskirt. Another point, strapless ness—here, the wide suède bustier. All three pieces, about $1100. Elizabeth Arden Salons; Nan Duskin; Lillie Rubin-South & West; Frost Bros.; Joseph Magnin. . . . *Opposite,* more stripes—and a great summer "sweater set"—Genny's easy multicolored cardigan-jacket that's longer, straighter (about $470) and matching pullover in cotton and silk (fabric by Corisia), about $230. With khaki cotton trousers (about $315) and a khaki cotton top skirt. Saks Fifth Avenue, NYC; Claire Pearone; Grace Jones, Bolado IX, Charles Gallay, Beverly Hills; Amen Wardy, Newport Beach CA; Ira Berg, Canada. Hair, all pages, John Sahag. Makeup, these two pages, Alberto Fava. Details, last pages. . . . *Beauty Note:* Watch for the vibrant accent colors in makeup . . . *above,* Jade Silk shadow on the eyes; cheek color in Red, Your Way; Dragonfire lips. All, Revlon's Polished Ambers

Opposite: A top that's a look in itself—one of the season's best, in one of the most flattering new shapes. Zoran's cashmere/silk "sweatshirt"—bigger and rounder on top, and longer. About $360. The short narrowed skirt in white wool gabardine, about $210. Bergdorf Goodman; Linda Dresner, Troy MI; Ultimo, Chicago; Frost Bros.; Maxfield, Los Angeles; Wilkes Bashford, San Francisco.

This page: The essence of seasonless dressing—and style—Halston's white wool pants suit . . . a jacket that's bigger, without being "too big," a scooped crewneck cashmere sweater, and perfect pleated white wool gabardine trousers. Halston Made-to-Order, at Olympic Tower, NYC. Make-up, these two pages, Richard Adams. Details, last pages.

Denis Piel

The newest kind of suit—a total look that starts with pieces in new shapes, new proportions . . . in stripes . . . *Left*: Joseph Picone's rounded pinstriped collarless jacket, in black and white viscose (about $270), matching wider pants (about $130), and a very pretty diagonally pleated black handkerchief-linen camisole (about $70). Turnout at Saks Fifth Avenue. Jacket and camisole at Hudson's. Jacket at Chas. A. Stevens, Chicago; Foley's, Houston.

S

AND ALWAYS TRIPES

...ALL COLORS, ALL VARIATIONS

And, *right*, from Perry Ellis, "rep" stripes in navy, wine, and white. Color—and stripes—at their best: his bigger, longer cotton/silk jacket that skims in at the hips (about $320), matching shorter, fuller pants (about $220), and a white cotton cable-knit drawstringed top (about $80). Late May at Henri Bendel; I. Magnin. Makeup, these two pages, Alberto Fava. Details, last pages.

Denis Piel

Left: Found—a really perfect summer dress—just what you want for warm-weather. Albert Nipon's easy jewel-neck cotton poplin, in smoke-grey. Soft as a smock, scaled bigger on top, held at the waist with a medium-wide cotton poplin sash. About $260. Bloomingdale's; Jordan Marsh, Boston; Montaldo's; Lazarus, Columbus OH; L.S. Ayres.

NEW N ARROWED

Right: Stripes on stripes, with a strong sense of design coming through. A wonderful wrap-waisted top from Giorgio Armani, in Burgundy/white stripes, with his signature rolled sleeve—the effect of a rugby shirt—and a soft-falling, above-the-knee striped culotte. Both, about $845. Saks Fifth Avenue; Added Touch, Pittsburgh; Ultimo, Chicago; Neiman-Marcus; Frost Bros.; Wilkes Bashford, San Francisco. Makeup, these pages, Alberto Fava. For details, see next to last pages.

SHAPES, ACHIEVED IN DIFFERENT WAYS

Denis Piel

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when it's a short, narrow dress or a great top for summer . . . if you're choosing a hat, a remarkable belt, or if you're dressing in black by day when it's hot weather

What works? In this issue, clearly, certain pieces do: some "turn" a look, some—such as a strapless top—turn clothes toward warmer weather. Some—especially those strapless tops—need to be handled in an intelligent way.

Straplessness for night, for a resort, isn't unexpected; it's a way of dressing that you choose or not according to the shape of your body and condition of your skin. At night, you might dust a shimmer powder, some opalescence, on your shoulders; and, as with that Ralph Lauren strapless black dress, *right,* you'll probably feel freer to show a bit more skin.

By day, in a city, strapless is a different sort of equation. What we've learned: If you're over a certain age, if you're not comfortable with it, you don't wear a strapless top; on a very hot day, under a suit jacket, you'll wear it—carefully. Under a jacket, in a remarkable fabric or color—like John Anthony's burgundy suède top, *far right above,* it's got the impact, the versatility, that a beautiful blouse has, a smallness on top that's pretty with soft pants or a skirt. **The best strapless tops, now, fit small: they're not blousy, they hug your sides smoothly.** If you wear straplessness this summer, you'll think about bathing suits—

and tan lines—when you start sunning.

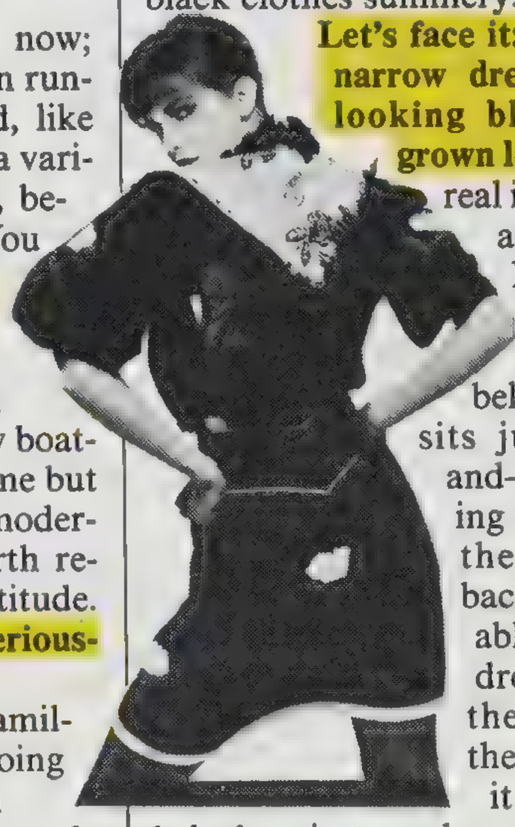
Clearly, there's a prevalence of hats, now; they're showing up on couture-collection runways, on runners at the beach . . . and, like these hats, *below left,* they're coming in a variety of guises: bowlers, boaters, fedoras, berets—all, some version of a man's hat. You buy them a bit big, you buy them for fun. **There's nothing mother-of-the-bride about hats now:** whether it's a crisp felt fedora, a black beret with metal grommets, or Saint Laurent's neat straw boater, *bottom left,* more "dressed" than some but still a hat with some snap. That's what modernity in hats is about now; and it's worth remembering. They take an offhand attitude. **And if you consider any hat, now, too seriously, you're not going to carry it off.**

Black—at night, in the winter—is a familiar proposition; this summer, you're going to find yourself dealing with black in some different ways. The problem: How do you keep black—when it's in play clothes, in sunlight, in hot weather in a city—from looking hot or heavy or simply too dark for summer? Often, we found the answer started with more skin.

More skin: That could mean buying a black dress a little shorter or rolling up sleeves; it's knowing **you'll like black better in a tank top or a strapless top than a blouse that's covered up. Black, especially in harsh summer light, demands more color in your skin**—and you'll want that color fresh, not noticeably painted.

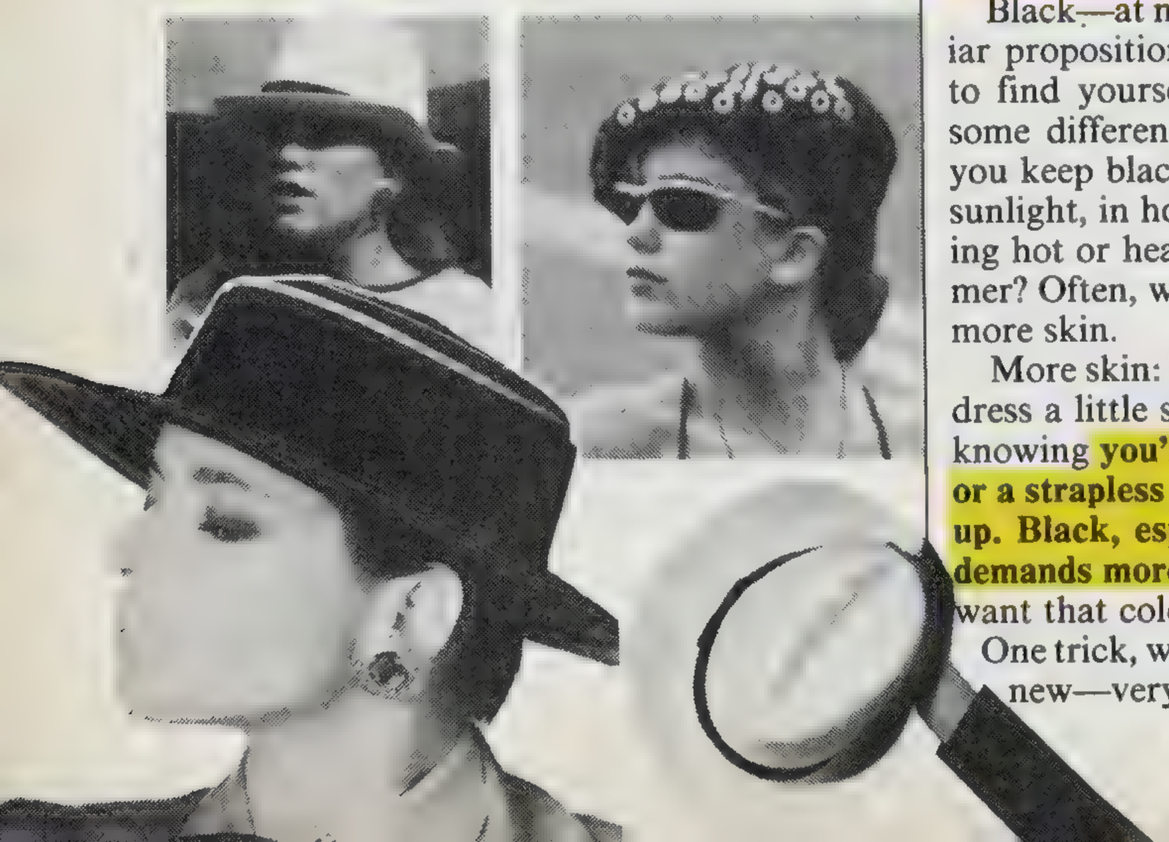
One trick, we've found: rubbing on one of the new—very transparent—color washes that are around now; it's the mildest kind of blush for cheekbones and around eyes. What's prettiest for most women: soft pinks and mauves.

One other word about black—and it was a bit of a surprise to us: **This summer, you'll probably pile on less color—colored jewelry, bright accessories—than you might think.** In Hawaii, with all the black clothes (pages 290-303) that we photographed, we found they looked cleaner—more modern—when we kept them black. When we added an accessory, it was usually no-color: ceramic earth-color earrings, black earrings, a hemp belt, silver link bracelets or cuffs in brushed chrome. We used sandals in dull metallics or occasionally a bright color . . . but the ones that worked were the barest ones: lighter, leggier, they keep black clothes summery.



Let's face it: Any number of short narrow dresses are really good-looking blouses—they've just grown longer on your legs; the real interest is at the top . . . and there it stops. Emanuel Ungaro, in his couture collection, had a better idea: a belt, like the one *left,* that sits just below the waist and—because of its shaping that goes down from the waist in front, in back—does some remarkable things to a narrow dress shape. Ungaro did the belt fabric-covered, the way it is *here;* he made it in leather. What that belt does is to make a waist small-looking; it lengthens your torso. It's the belt, now, to watch.

Quick changes now? Earrings, certainly: a bit bigger than you've seen for a while, in some subtle colorings, they reflect light on your face and give color to winter-pale skin. Look at the hair shown on this page: shorter cuts, hair taken off the face for a fresher kind of appearance; that may mean a trim, not shearing your hair to an unworkable shortness. But that look of hair and strong earrings—even hats—all serve something of the same purpose in this issue, and that's a neatening up. At this time of year, it's appealing. ▽



"It looks like a Tia Maria night."

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VOGUE'S

HEALTH *style*

Controlling food intake...eye-cosmetic safety... office hazards...buyer's guide to shoes...SPF explained...oily skin problems: doctors' advice

ZEROING IN ON OVEREATING

Zero! That's how much control I have over my eating" . . . "I can't seem to stick to a diet." . . . There are many reasons why some of us habitually overeat while others only binge during crises, but most have less to do with food needs than with what Dallas Crable, coordinator of psychological support services of Thin Life Centers weight-reduction program, calls " 'upset' . . . emotional disturbances that interrupt one's sense of well-being. These disturbances are the real cause of a person's inability to control his/her weight." The three most common upsets, says Crable: thwarted intentions, unfulfilled expectations, and undelivered communication. This is why the key to successful dieting—and the control of food intake—is very much connected not just to which kinds/how much food we eat but to an understanding and modification of the psychological forces that trigger overeating. This process, known as behavior modification, is why weight-loss programs, such as Weight Watchers and Thin Life, that incorporate psychological support services as well as diet advice have high success rates. If you have trouble sticking to a diet, ask your doctor about behavior-modification programs geared specifically to overeaters.

Understanding your food needs is also important. Most Americans, for example, think the more protein they eat, the healthier, more energized they'll be. False. The average adult needs only *4-6 ounces* of lean meat, fish, poultry (or protein equivalent) daily. But, says the National Dairy Council, restaurants usually serve portions *twice* this size, so we often get at one meal more protein than we need all day.

Many high-protein foods, in fact, contain large amounts of fat. According to nutritionist Judith S. Stern, Sc.D., in *Eating Smart* (a booklet used as part of Campbell's Turnaround Program): In a T-bone steak, for example, 20 percent of its calories are from protein, 80 percent from fat. Canned tuna has 61 percent of its calories as protein and only 39 percent as fat. If you substitute *water-packed tuna,* these numbers change dramatically, to 99 percent protein, and only 1 percent fat.

CONTROLLING FACTOR: A scale in the kitchen gets the message—and the reminder—across fast: Stock up on healthful foods—high in nutrients and low in calories—the best way to "diet."

ACTION

can either relax or revive you . . . depending on the exercise you do. Dynamic (aerobic) exercise—such as running, fast walking, a hard game of tennis—gets oxygen into your blood, reviving you, and making you feel more awake. Static exercise—stretching, strengthening, calisthenics—does just the reverse, producing a fatigue response in the muscles. If you program aerobic workouts too late in the day, says psychologist Carl Browman, Ph.D., State University of New York, Stony Brook, you may find the stimulation affects the time it takes you to fall asleep.

A recent study estimates 47 percent of Americans exercise regularly

WEIGHING IN: Experts suggest weighing yourself once a week—not each day—because body weight normally fluctuates from one day to the next. To track progress, there are scales with electronic "memories" that store up to six weeks' worth of weight changes. Take body measurements, too—you may lose inches, not pounds.

NANCY LEVINE

Ora Feder tap pants; details, stores, last pages. Photographed at W & J Sloane, NYC

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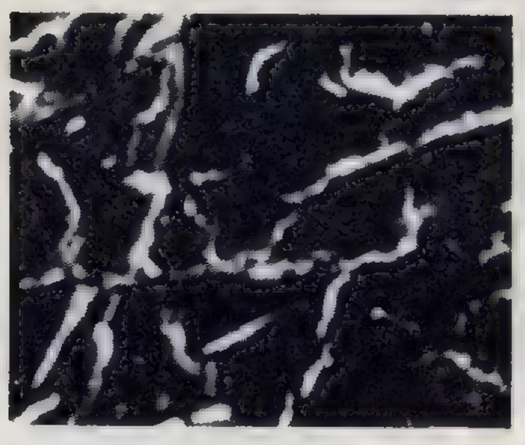
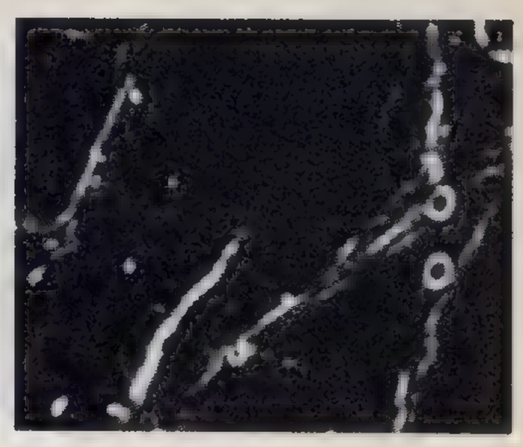


Before treatment. Electron microscope shows severely dry skin symptoms—roughness, chapping, flaking.



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CHRONIC FATIGUE:

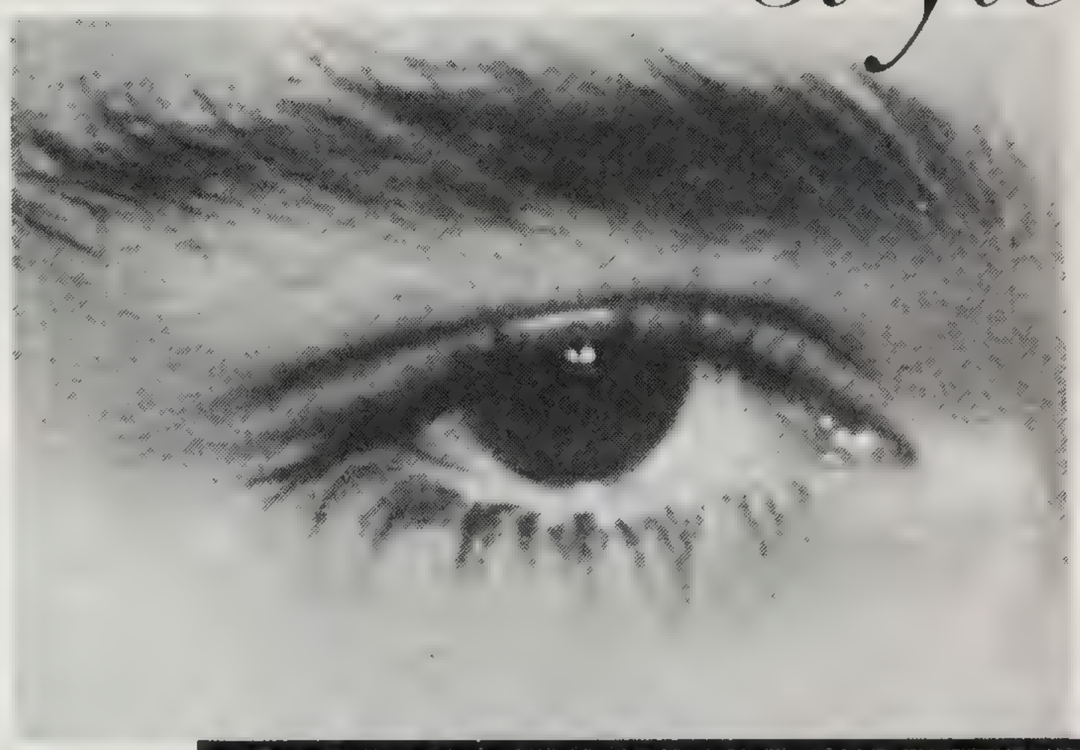
PROPER EXERCISE, DIET,

AND SLEEP CAN PUT IT TO REST

If you feel generally awful but can't tell what's wrong, or if you have a definite symptom, pain, or problem, it's important to identify the trouble at least enough to come to a decision on what course of action to take," say coauthors Linda Hughey Holt, M.D., and Melva Weber in their readable, reassuring guide on how to feel better, livelier—*The American Medical Association Book of WomanCare* (published by Random House this month). On fatigue: "If you feel weary and the condition has been going on for some time, take steps to find out what's wrong. Conditions that can cause chronic fatigue include anemia, poor nutrition (overweight and underweight), flu and various viral infections, as well as, very rarely, more serious diseases. Organic causes of fatigue, however, account for only a small percentage of causes. More likely, something in the daily habits needs to be adjusted. . . .Overwork, depression, poor sleeping habits or poor exercise patterns can cause chronic fatigue. . . . Suppose you organize your living pattern to allow for enough rest, a proper diet and adequate exercise, and you continue to feel tired. Then you should have a medical evaluation. Medical illness can trigger depression and poor appetite and failure to develop adequate exercise patterns, as well as the other way around. Most cases of chronic fatigue are related to life style."

Active vacations for women

Learn windsurfing in Tahoe, golf in Guadalajara, tennis in Jackson Hole . . . on the Woman's Way Fitness Adventures and Golf Programs designed by women for women. Each five-day program—from June to September—includes lodging, exercise classes, seminars, some meals (with low-calorie options), and most sports facilities. Women instructors are trained to reduce inhibitions and highlight achievement, daring, fun. For information, write: Woman's Way Fitness Adventures, Box 1182, Tahoe City CA 95730.



Safest use of eye cosmetics: start with clean eyes, always apply liners *outside* lashes

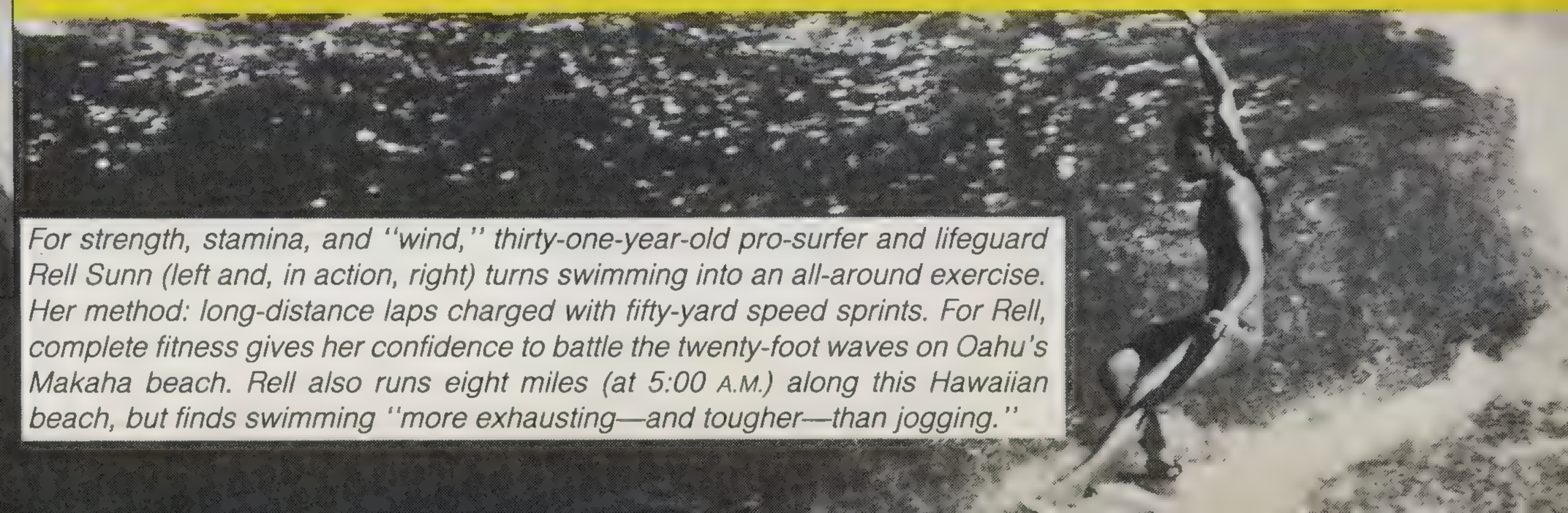
Most eye cosmetics are safe—*if* you follow package instructions and common sense," says J. Harry King, M.D., senior medical director of the International Eye Foundation. "Yet, the thin tissues around the eye are vulnerable to bacteria and allergic reactions." Here, some guidelines to proper, safe use of eye cosmetics. . . .

"Problems occur with eye-makeup application when a woman is in a hurry. Never apply eye cosmetics in a moving car, especially mascara, for example, where the wand could injure and infect your eye," warns Patricia Engasser, M.D., clinical assistant professor of dermatology at Stanford University. "Adding water to eye cosmetics can weaken preservatives in makeup and invite bacterial growth; sharing cosmetics also increases bacteria. Replace supplies of eye makeup—especially mascara—every three to six months."

If you develop redness, inflammation, or excessive tearing in or around the eye: makeup, hairspray, nail polish, facial creams, eyebrow bleach, depilatories or even an eyelash curler may be the culprit. Stop using all these products, then wash the eye with cool water. If the reaction disappears within a few days, reintroduce products one by one. If you have an allergy, your doctor can help you to pinpoint the offender. If your eye looks infected, or if a reaction persists for more than one week, consult your doctor for treatment.

JEFF DIVINE

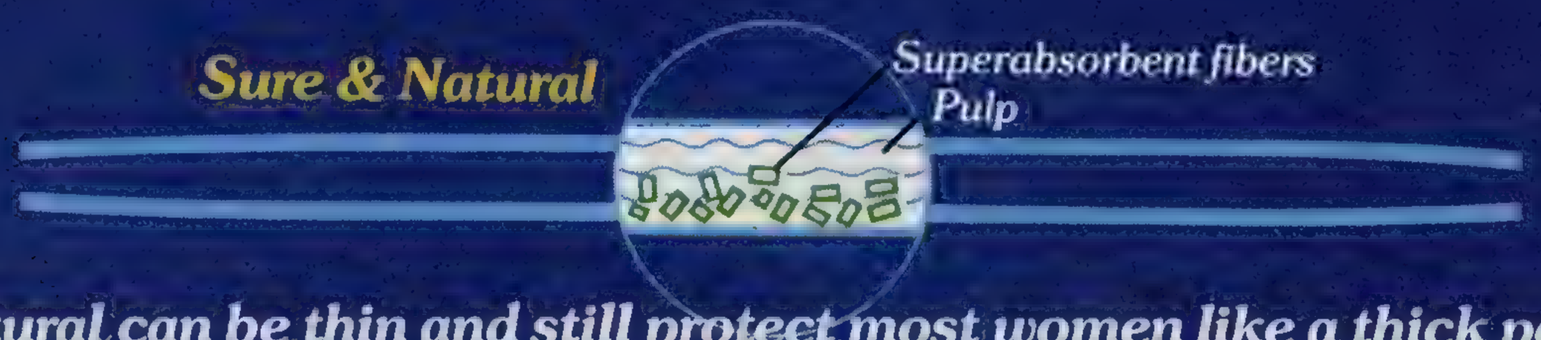
POWER: A SURFER'S SOURCE



For strength, stamina, and "wind," thirty-one-year-old pro-surfer and lifeguard Rell Sunn (left and, in action, right) turns swimming into an all-around exercise. Her method: long-distance laps charged with fifty-yard speed sprints. For Rell, complete fitness gives her confidence to battle the twenty-foot waves on Oahu's Makaha beach. Rell also runs eight miles (at 5:00 A.M.) along this Hawaiian beach, but finds swimming "more exhausting—and tougher—than jogging."

"Thick pad protection in this thin, comfortable pad?"

"How?"



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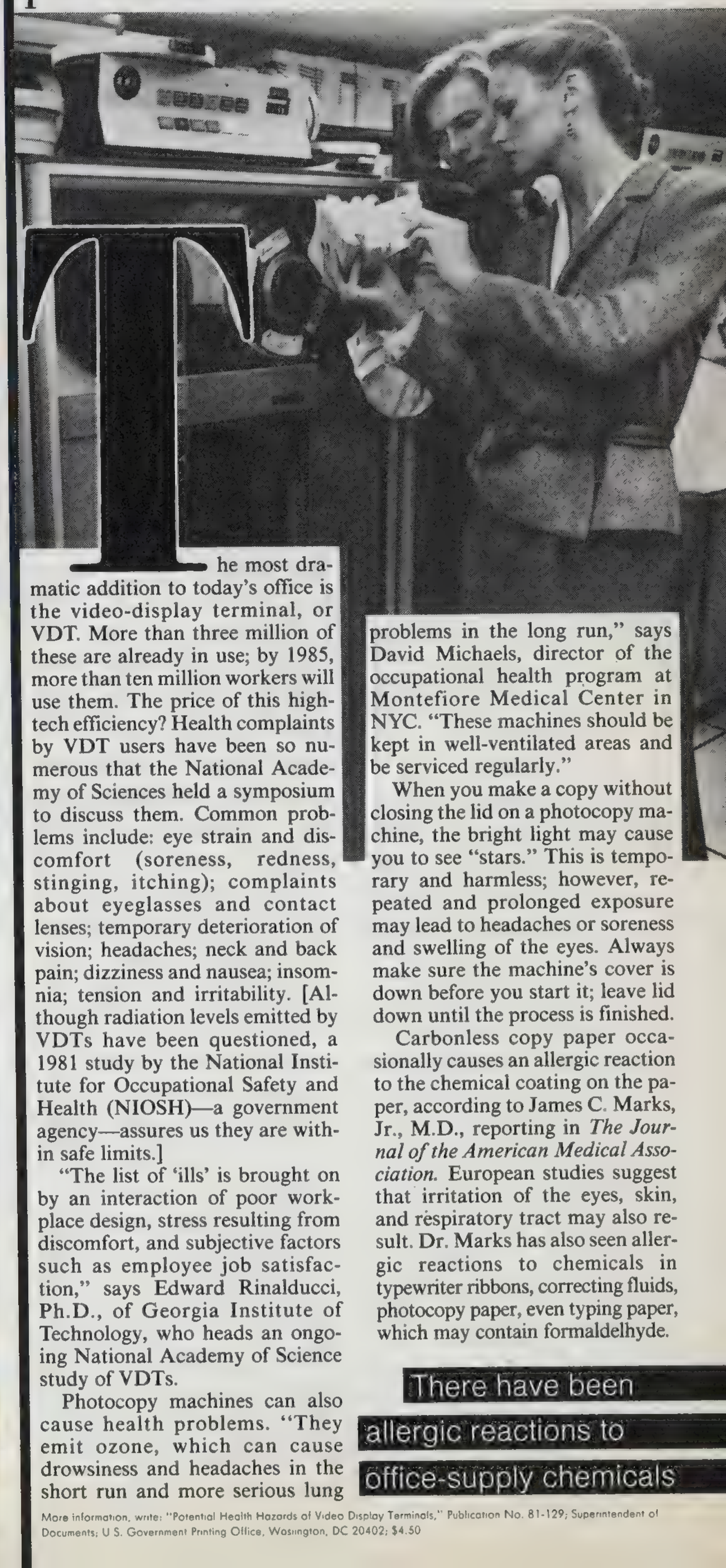
These pads are thicker than Sure & Natural. They only have pulp.

The thin pad with thick pad protection.

VOGUES
HEALTH *style*

OFFICE HAZARDS

The "office of the future" has arrived— and with it, some potential new health hazards . . .



The most dramatic addition to today's office is the video-display terminal, or VDT. More than three million of these are already in use; by 1985, more than ten million workers will use them. The price of this high-tech efficiency? Health complaints by VDT users have been so numerous that the National Academy of Sciences held a symposium to discuss them. Common problems include: eye strain and discomfort (soreness, redness, stinging, itching); complaints about eyeglasses and contact lenses; temporary deterioration of vision; headaches; neck and back pain; dizziness and nausea; insomnia; tension and irritability. [Although radiation levels emitted by VDTs have been questioned, a 1981 study by the National Institute for Occupational Safety and Health (NIOSH)—a government agency—assures us they are within safe limits.]

"The list of 'ills' is brought on by an interaction of poor workplace design, stress resulting from discomfort, and subjective factors such as employee job satisfaction," says Edward Rinalducci, Ph.D., of Georgia Institute of Technology, who heads an ongoing National Academy of Science study of VDTs.

Photocopy machines can also cause health problems. "They emit ozone, which can cause drowsiness and headaches in the short run and more serious lung problems in the long run," says David Michaels, director of the occupational health program at Montefiore Medical Center in NYC. "These machines should be kept in well-ventilated areas and be serviced regularly."

When you make a copy without closing the lid on a photocopy machine, the bright light may cause you to see "stars." This is temporary and harmless; however, repeated and prolonged exposure may lead to headaches or soreness and swelling of the eyes. Always make sure the machine's cover is down before you start it; leave lid down until the process is finished.

Carbonless copy paper occasionally causes an allergic reaction to the chemical coating on the paper, according to James C. Marks, Jr., M.D., reporting in *The Journal of the American Medical Association.* European studies suggest that irritation of the eyes, skin, and respiratory tract may also result. Dr. Marks has also seen allergic reactions to chemicals in typewriter ribbons, correcting fluids, photocopy paper, even typing paper, which may contain formaldelhyde.

There have been allergic reactions to office-supply chemicals

More information, write: "Potential Health Hazards of Video Display Terminals," Publication No. 81-129; Superintendent of Documents; U S. Government Printing Office, Washington, DC 20402; $4.50

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SUSAN OLINSKY

Foot health, comfort, appearance—even athletic prowess!—depend on buying shoes sensibly, if not "sensible" shoes

Only if the shoe fits, wear it

Since one foot is slightly larger than the other, it is important to try on *both* shoes. Because feet change size during the day, especially if the weather is hot and humid, and/or if you have walked a great deal, the time to buy shoes is late in the day. Some experts advise buying summer shoes in the summer and winter shoes in the winter despite tempting out-of-season sales, since feet may be larger in hot weather than in cold.

One of the reasons men seem to have fewer foot problems than women is that a man's shoe tends to follow the shape of the foot. Most women's shoes don't. Chances are that your most comfortable shoes are very much like what men wear all the time: laced oxfords with low, square heels. But unless we are pregnant or on a walking tour, none of us wants to wear that kind of shoe all the time. So, the problem becomes finding good-looking shoes that will not harm your feet. Suggestions from orthopedists and podiatrists:

1. Don't buy shoes by size alone. You may need a size larger or smaller than usual depending on manufacturer and style.
2. If you don't buy shoes often, your size may have changed. Weight gain may make your feet larger. If many of the shoes in your closet don't fit anymore, have your feet remeasured before automatically telling your size.
3. The widest part of your foot should fit the widest part of the shoe. Pinch to make sure.
4. There should be at least one-half inch between the end of your longest toe and the end of the shoe *when you are standing.*
5. When buying sandals or open-toe shoes, make sure that *all* of your toes are supported by the soles of the shoes.
6. Your heel should fit snugly into the back of the shoe. Women with narrow heels and wide toes should look for combination lasts.
7. Make sure that when you *stand or walk,* there is enough depth so that your toes don't hit against the top of the shoe.
8. Run your fingers along the inside of the shoe to make sure that there are no wrinkles or other irregularities. You may not feel them when you try on the shoes, but they can give you problems after you wear the shoes a while.
9. Buy shoes of leather or a porous fabric that absorbs moisture and allows some air to reach your foot. Boots or shoes made of artificial material or rubber should never be worn all day.
10. If shoes turn out to be uncomfortable, discard them, no matter how great they look or how much they cost. Badly fitting shoes are one of the principal causes of foot problems, which can become very expensive indeed.

The heel question

Experts agree that the ideal heel is about one to one and one-half inches high and broad-based (those comfortable oxfords again), but most women don't want to limit themselves to that heel, no matter how healthful it may be. A good compromise: heels no higher than two and one-half inches and broad enough to make your walk secure. But you needn't give up the appeal—and attractiveness—of higher heels on occasion. While an orthopedist warns that your Achilles tendon will adapt to any heel height over a period of time—"A woman who has worn *only* very high heels for a year will probably not be able to wear low-heeled shoes comfortably again"—there's little danger in wearing shoes with different heel heights, "as long as you alternate them within the week to keep your Achilles tendon flexible."

Sports shoes?

Your beat-up sneakers are probably the most comfortable shoes you own. Although they're fine for working in the garden or taking a short walk, you need shoes with much better support to play tennis, run, or jog. And not the *same* shoes. Running shoes are designed for feet that point in *one* direction: forward. If you wear them on the tennis court, you will find your feet much too restricted (and the shoes will wear out quickly). Likewise, tennis shoes are not made to absorb continued jolts and shocks, and wearing them for running or jogging can result in tendinitis, heel spurs, fallen arches, and other foot problems.

A comfortable shoe is a good walking shoe, but do not wear golf shoes; cleats are meant for soft ground. When you buy shoes for walking, try them on with the socks or pantyhose you intend to wear with them. (Socks are best, for moisture absorption as well as comfort.)

Always try on ski boots with two pairs of socks to be sure they'll accommodate them. Too-small boots make feet colder, diminish circulation. Every season, check that your boots are still waterproof; wet feet are a sure way to frostbite. —ELLEN SWITZER

VOGUE, April, 1982

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Photo by Paul Schneck

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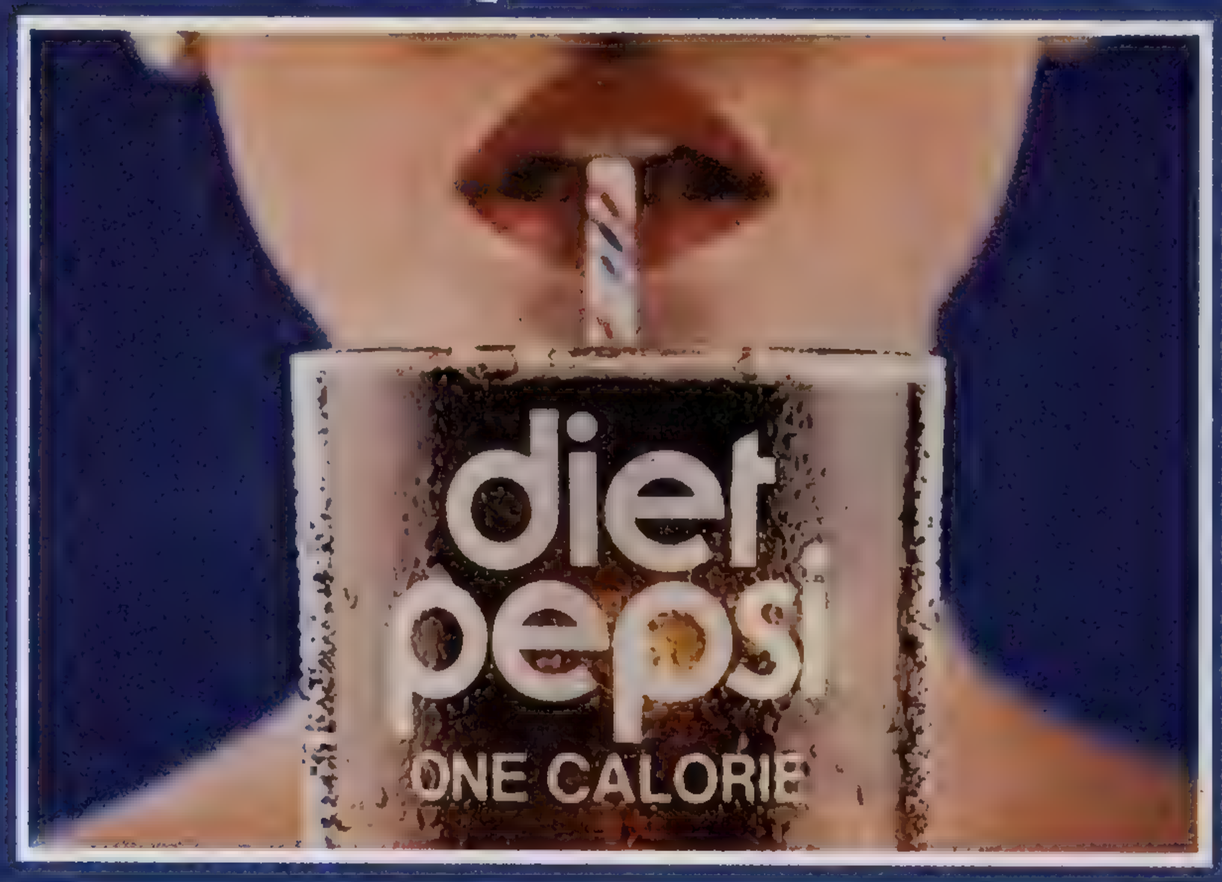

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Q&A

Solutions to problems of oily skin: doctors' recommendations

For many women, oily skin is more than a cosmetic problem, causing repeated acne breakouts and skin irritation. In these cases, a visit to the cosmetic counter for a change in treatment products is not enough; what is required is a consultation with a dermatologist, who may recommend a prescription product or, if the problem is more serious, arrange for an endocrine examination. Here, three skin-care queries you could ask of an M.D.

I've tried over-the-counter astringents but find they don't relieve my oily skin problem. What can I do?

If yours is merely a problem of comfort—of an oily sheen in the "T zone" across the forehead and down the nose—then all you may need is a switch to a skin-treatment system especially formulated to control oil secretion. An astringent, while it dries skin temporarily, can be offset by the use of a fatted soap, too-creamy moisturizer or oil-based foundation. Therefore, the first step is to be sure *all* products you use are intended for oily complexions.

If your problem is more than cosmetic, however, and includes acne breakouts, for example, then consult a dermatologist, who may prescribe a stronger astringent than is available at the cosmetics counter (e.g., a combination astringent/antibiotic). A doctor can also advise you on the use of cosmetics so as not to aggravate your skin's oily tendency.

(EDITOR'S NOTE: *Two skin-care systems that can help control oily sheen and have been specifically formulated—and dermatologist-tested—to avoid clogging pores are Clientele and Elizabeth Arden's Extra Control for Problem Skin.)*

With all the new research on sun's damaging effects on skin, I've been trying to protect myself; but I have oily skin and find that most sun products are too heavy and greasy. Are there any sunscreens specifically for oily complexions?

In general, the same rule that applies to moisturizers and makeup applies to sun products: Oily skin is better off with a non-greasy water- or alcohol-based formula than with an emollient one. In particular, avoid lotions that contain coconut oil or cocoa butter—among the most comedogenic (pore-clogging) ingredients, notes Paul Lazar, M.D., president, the Dermatology Foundation.

(EDITOR'S NOTE: *Sun products formulated for oily skin include Coppertone's new Lite Formula Oil or Lotion and For Faces Only; Clinique Oil-Free Sun Block; Estée Lauder Ultra-Violet Screening Creme.)*

Another important point about oily skin and sun . . . "Beads of oil or water on the skin actually encourage sunlight penetration, and moist skin absorbs sun's rays more readily. Thus, a woman with oily—or wet—skin should reapply sunscreen more frequently than package instructions indicate, especially after swimming or heavy exercise," says Norman Orentreich, M.D., clinical associate professor, dermatology, New York University School of Medicine.

I perspire freely and have oily skin. Should I use a waterproof or water-resistant sunscreen? What's the difference?

Water-resistant and waterproof sun lotions can be a boon to women who perspire as well as to swimmers. To be classified as *water-resistant*, the FDA requires that a product stay on the skin through forty minutes of water exposure; *waterproof* formulas must withstand eighty of water exposure. "All products, however, will rub off when you dry your body with a towel," points out Robert M. Sayre, Ph.D., director of photobiology research, Coppertone Solar Research Center, "so reapplication is still important." ▽

VOGUE, April, 1982

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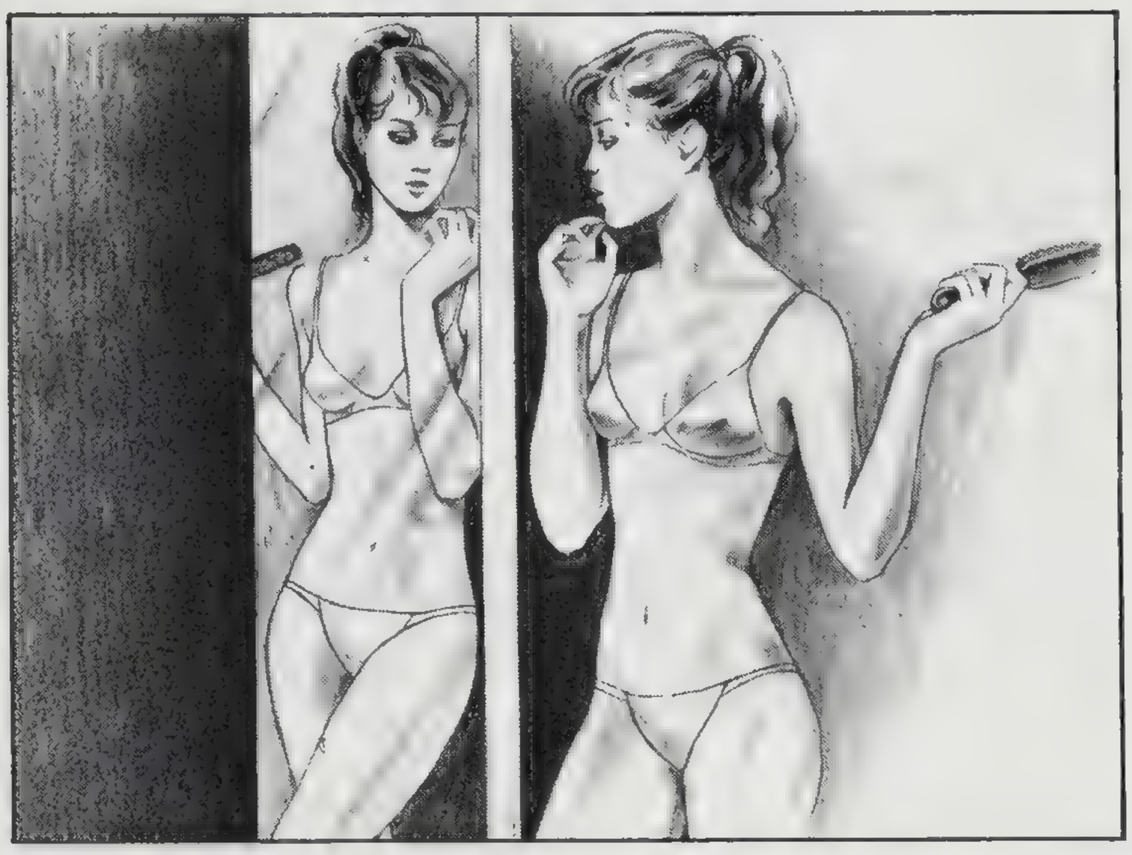

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YOU JUST HAVE TO UNCOVER IT.

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Everyone has a beautiful complexion. You just have to uncover it.

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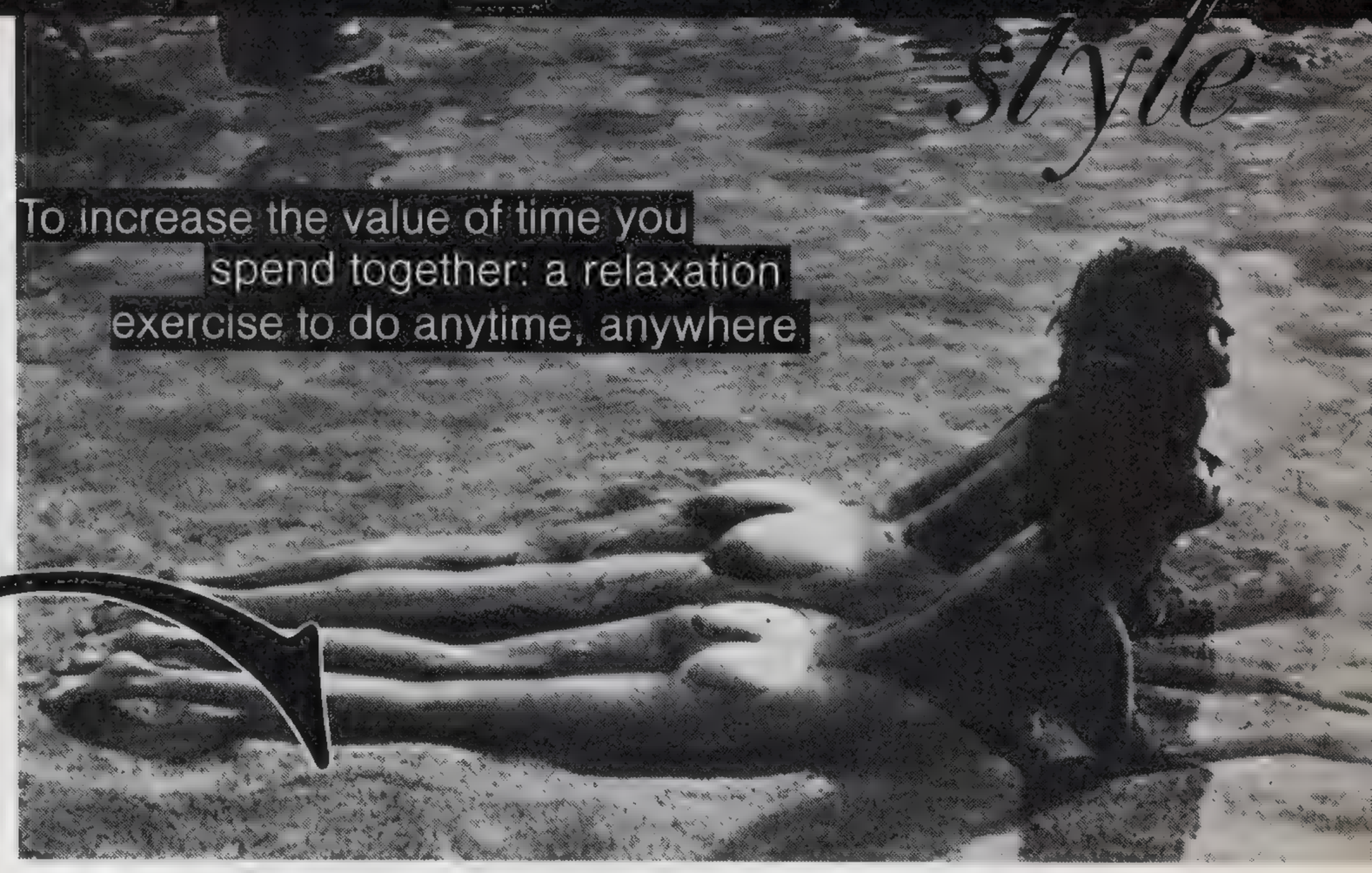
Do it every day.

SPF RATINGS

They're the measure of sun protection, the numbers that can help you choose a product to maintain your skin's health and appearance ("whys" of sun protection, page 288).

"Roughly speaking, the Sun Protection Factor (SPF) indicates how many times longer an individual can stay in the sun with the product on than without it before sunburn occurs," says Robert M. Sayre, Ph.D., director of photobiology research, Coppertone Solar Research Center. "The FDA-suggested ratings run from 2 to 15, with 2 recommended for dark-toned skin that rarely burns; 6 for skin that burns easily, sometimes tans; 15 for fair skin that always burns." Some dermatologists, however, now feel that the *minimum* protection, especially in the summertime, should really be closer to SPF 6 or 8.

Along with this upgrading has come the introduction of sun products that go beyond the government-proposed maximum of SPF 15 to 19 or 23. "Even SPF 19, the highest invisible sun protectant, while it blocks all of the sun's *burning* rays, may allow slight *tanning,*" explains Iris Model, vice president and director of education, Clinique Laboratories, Inc. To totally block all the sun's rays, a product must be opaque, a cream containing white zinc oxide or, even better, titanium dioxide, because it can be incorporated into flesh-tone products (like Estée Lauder's Sun Block Creme SPF 23 and like Clinique's Continuous Coverage).



Getting away from it all—together—can help restore your love/work balance, do wonders for you both. A simple "relaxation response" to practice together, from Herbert Benson, M.D., associate professor of medicine, Harvard Medical School, author of *The Mind/Body Effect* (Berkley): Find a quiet spot, adopt a comfortable position and passive attitude (lying on an isolated stretch of beach, *above,* would be ideal), then repeat a single word or phrase over and over again in a slow, constant rhythm, for ten minutes or so, until tension releases, body and mind totally unwind.

Perspiration is a fact of life in warm weather. Here, doctors' advice on alleviation

With warm weather, perspiration becomes a problem for many women. The first "treatment" is frequent cleansing. A deodorant soap can help control odor on the body, but is usually too harsh for the face, where milder soap is better, less likely to "overdry" skin. Another help: a "twenty-four-hour" anti-perspirant. As it takes about twenty minutes to become effective, if you leave the house in a big rush each morning, try applying this product at night so you don't leave the house unprotected (a shower won't damage an anti-perspirant's effectiveness). If severe perspiration persists, consult a doctor, who may prescribe a stronger topical solution or drug treatment. One solution in very rare cases: surgical removal of the sweat glands.

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Horley Laboratories' massage regimen helps smooth those trouble spots. The secret is the combined action of the Spot Massager and Horley's uniquely formulated treatments: Natural Sea Moss Soap and Massage Cream (with European sea plant extracts and Collagen). You should start noticing the difference within 3 to 4 weeks. Complete Kit, only

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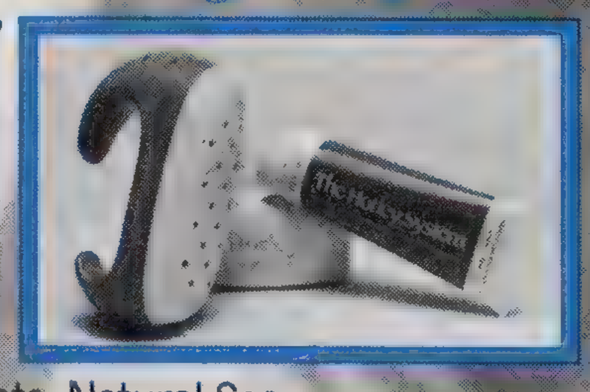

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Mind Health

Hormones—license to kill? ...the lady is a shrink... stepparents: the good word

By Maya Pines

MONTHLY MADNESS

A British judge recently acquitted a woman who had killed her boyfriend. It wasn't the woman's fault, a doctor testified in her defense: premenstrual tension turned her into "a raging animal" every month. Another woman who had threatened to kill a police officer in London went off scot-free for the same reason.

Do some women really go insane because of premenstrual tension?

According to Estelle R. Ramey, M.D., Ph.D., an outspoken endocrinologist and professor of physiology and biophysics at Georgetown University Medical School, "This kind of excuse is garbage. Premenstrual tension is a real syndrome that some women experience, and that may be nearly incapacitating, but it doesn't make them violent—it lays them low!" Ninety percent of all violent crimes are committed by men, Dr. Ramey points out. Men's hormonal levels go up and down in regular cycles, too, as do those of post-menopausal women; cyclicity is built into all living creatures.

But the emotional state of human beings is determined largely by their mental set—not by their hormones, Dr. Ramey said. "So if a woman has just lost her job and is depressed, premenstrual tension may exacerbate her depression. And if she's feeling irritable, premenstrual tension may make her slightly more so, but then she'll work it off nonviolently—perhaps with a crying spell. Most of the time, she'll have no special reaction at all."

The two British women simply had a good lawyer who decided to use this gimmick as an excuse for murder, Dr. Ramey believes. Not that she objects to their being acquitted—"after all, for centuries men have gotten off for rape or murder on technicalities," she says. "But there is a danger in the suggestion that premenstrual tension can lead to insanity, for that can be used to prevent women from holding responsible jobs. Would you want your country to be run by such a woman?"

Dr. Ramey notes that, in her thirty-five years as a teacher in medical school, men have often asked to be excused from tests because they didn't feel well, but "I've never had a woman come to me and ask to be excused from anything because of menstrual problems."

WHY JANE CAN'T—OR WON'T—ADD

Fewer girls than boys do well in mathematics. When two Johns Hopkins researchers suggested that this sex difference in math performance might involve genetic factors, feminists were outraged. Now, another Johns Hopkins researcher, Lynn H. Fox, Ph.D., blames not genes but society—particularly the attitudes of parents. Dr. Fox worked on a major talent search for youngsters highly gifted in mathematics—seventh-graders who scored at least 500 on the math section of the SAT (a test generally given to college-bound seniors) and thus did better on it than the typical high-school senior. In 1979, there were twice as many boys as girls in the group.

"Many of the girls' mothers didn't even *know* their daughters were mathematically gifted until they saw the results of our test," reports Dr. Fox in amazement, "even mothers of girls who had achieved the very highest scores." A very different picture emerged for the mothers of the boys. "They had seen signs of mathematical ability when the boys were still in their cribs," says Dr. Fox.

All the youngsters were invited to attend a special summer math program. The boys loved it, but several girls dropped out when they realized the social consequences. "I don't want to be different," one thirteen-year-old told Dr. Fox. "Would I have to go to high school to take calculus, while my friends stay in junior high? No, thank you!" Nor did most of the girls seem interested in math or science careers. In the 1979 group, however, girls showed more enthusiasm for the program than they had before. "We still expect to see more girls in math and science in the future," says Dr. Fox, "but it is essential for girls to get more encouragement at home."

SHRINKING WOMEN

Most psychotherapists are men. Most of their patients are women. This follows the traditional pattern of "a man in authority and a woman in need," point out the authors of a recent article in the *American Journal of Psychiatry*. In the past decade, increasing numbers of women have turned to women therapists.

"Women no longer feel the need to seek male authority figures for therapeutic protectiveness and expertise," says Aphrodite J. Clamar, Ph.D., a New York City psychologist. Another point in favor of female therapists: They are not likely to exploit women patients sexually: according to some studies, as many as 10 percent of male psychiatrists and psychologists report sexual contact with women patients.

BORN SHY

Can you predict a child's character by looking at how she behaves in infancy? Many parents think so. They notice a baby's sunny disposition or placidity, for instance, and expect it to last a lifetime. But psychologists have been unable to prove there's such a continuity of behavior, with just one possible exception. One trait, says Jerome Kagan, Ph.D., of Harvard University, seems to persist over decades: shyness or fearfulness, which Kagan calls "initial inhibition to the unfamiliar."

The one-year-old who rushes to her mother whenever an unfamiliar adult or child tries to play with her is likely to remain shy for years, Kagan says. This is different from the period of "stranger anxiety" that hits all babies around eight months of age. At one or two years of age, most children will smile and allow strangers to approach them, while about 10 percent of them become shy and cling to their mothers. "This is a very reliable characteristic," says Kagan, who has been following a group of one hundred children for over a year, and believes shyness may have a biological basis, involving either heredity or prenatal influences resulting from physical or psychological stress in the mother.

In a previous study of seventy children from birth to adulthood, Kagan found that a small group of boys who were extremely inhibited during their first three years of life continued to behave that way. Generally, such children have "closer and less strained relationships with their parents" than do bolder children, Kagan says, though they may encounter trouble with their peers. And, later in life, their inhibition may limit their choice of career. The inhibited boys in his study were less likely to choose traditional masculine vocations and less likely to be good at athletics, Kagan reports.

IN PRAISE OF STEPPARENTS

Despite all the stereotypes of stepmothers (some of which are self-creating), step-relationships are often surprisingly positive, says Aylin Radomisli, M.D., assistant clinical professor of psychiatry at Cornell University Medical College in New York City. This should be good news to the growing number of people who divorce and remarry and to the six million stepchildren under eighteen in the U.S. today. "The stepparent provides an additional adult model, with a different outlook," says Dr. Radomisli. "Particularly when the relationship with the biological parent was traumatic, this can be a corrective experience." Not being over-involved with the child, as biological parents are, the stepparent can provide a calmer, more comfortable relationship—similar to those once supplied by grandparents, uncles, and aunts.

Stepparents can also relieve children of the responsibility they often feel towards a single parent, says Lee Salk, Ph.D., professor of psychology, psychiatry, and pediatrics at Cornell. When "Mommy is all by herself," some children try to replace the absent parent. Remarriage can lift this burden, and let them be children again.

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TAXES

April need not be taxing

How to keep more of your income

BY JULIAN BLOCK

As a general rule, you have to pay taxes on all of your income—whether from earnings or from investments. But it is important to know that the *money you receive from certain sources is not counted as taxable income by the IRS.* Being aware of the more common exceptions may ease the tax bite at filing time. Here is a list of some forms of income that completely or partially escape taxes:

Social Security benefits. Whether you receive them monthly or in a lump sum from the federal or state government, as long as you qualify by age, are disabled, or are the dependent of a qualified spouse.

Unemployment benefits paid to you by a state agency, up to a specified ceiling. You are, however, liable for some tax if your unemployment benefits, plus your other adjusted gross income, exceeds $25,000 if you are married and file jointly, or $20,000 if you are single.

Veteran's benefits, such as educational payments under the GI Bill for college or other study, training, or subsistence allowances.

Pension and annuity payments, to the extent that they represent a recovery of the money that you yourself put into the plan.

Money or property received as a gift or inheritance, though the IRS may exact a separate gift or estate tax on certain amounts.

Life-insurance proceeds.

Car-pool payments you receive from riders unless they run to more than your actual costs.

Child support, provided the divorce decree distinguishes these payments from alimony.

Gain on the sale of a house or apartment, up to $125,000 if you are age fifty-five or older, and if you have lived in the house for at least three years out of the five-year period ending on the sale date.

All interest on tax-exempt bonds or other obligations issued by state or local governments.

Interest from All Savers Certificates, up to a lifetime—not annual—ceiling of $1000 for individuals, and $2000 for couples filing jointly.

Awards bestowed in recognition of past accomplishments in religious, charitable, scientific, artistic, educational, or civic fields. The Pulitzer and Nobel awards, for example, are tax free, but you must declare prize money won in lotteries, games, or any event in which you actively participate as a contestant.

Most scholarships and fellowship grants.

Refunds of federal income taxes, though refunds of state or city income taxes come under different rules. The calculations can be tricky—check the filing instructions.

Earnings from working abroad, up to specified ceilings.

More information: Contact your local IRS office for a free copy of "Taxable Income and Nontaxable Income" (Publication 525). ▽

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WATER: PERFECT DRINK

(Continued from page 287)

example, is 95 percent water, spinach, 90 percent, apples, 88 percent; the rest comes from fluid intake. General rule: Consume one quart of water for every thousand calories of food you eat—or about six to eight glassfuls a day.

Increases in temperature and physical activity augment water needs. The fitter, the more conditioned your body is, the more water your tissues hold; but vigorous and strenuous muscle function requires still more water to carry the workload. "The well-conditioned athlete—who is acclimatized to exercising in high temperatures and sweats profusely and effectively dissipates body heat—voluntarily drinks more; but may spontaneously replace *only one-half to one-third* of her sweat losses within a twenty-four-hour period of a vigorous warm-weather workout," says Nathan J. Smith, M.D., professor of sports medicine, University of Washington, Seattle, in *Food for Sport* (Bull Publishing). The reason: following exercise and resulting dehydration, the normal thirst response will not call for complete replacement of body water for a considerable period of time, "often up to *three days or more.*"

Which brings us to this crucial point: *thirst is not an adequate indicator of your body's need for water.* Because of this, doctors recommend a program of *scheduled water intake* to assure adequate hydration and optimum performance—especially when temperature and humidity are high. "Performance measurably deteriorates when the loss of body water reaches a level of as little as about 3 percent," says nutritionist Sarah Short, Ph.D., of Syracuse University, who also warns that taking minerals in excess of body requirements and eating large amounts of protein increase our water needs. (Of the latter misguided American dietary habit, Dr. Short points out: training, *not* extra protein, builds muscle in the mature adult.)

Air travel also increases water needs. Says Dr. Smith, "Dry air combined with rapid air circulation in cabin ventilation causes large 'insensible' water losses (water lost through breathing and skin pores), which also contribute to jet lag. Team members taking a three-and-one-half-hour flight were found to have lost as much as *two pounds*—more than a *full quart* of body water—each. These water losses should be compensated for by increasing water intake prior to and during the flight or be promptly replaced afterward."

The best fluids

Dr. Smith recommends drinking *plain* water, which experts agree is the best drink. You could also replenish body water by drinking unsweetened and diluted fruit juices; clear, unsalty beef or chicken broth, bouillon, or consomme. Drinking too many carbonated drinks may bloat you with gas.

Coffee, tea, cocoa, and colas are dehydrating and should be avoided. Coffee and tea—in small amounts only—are sometimes recommended as pre-sports drinks because experts say minute amounts of caffeine reduce muscle fatigue; although caffeine also makes the heart work harder and acts as a diuretic.

Cola drinks contain too much sugar (as much as six teaspoons in one eight-ounce serving!) to be used as fluid sources: sugar actually *increases* your need for water. High-sugar drinks should be especially avoided before and after exercise; they are retained in the stomach, rather than passing quickly to the intestines to be absorbed. Most fruit juices also contain too much sugar—orange juice for instance is a 10 percent sugar solution; so fruit juices, if they are drunk, should be unsweetened or diluted.

Alcohol is more dehydrating than either colas or caffeine drinks: your body uses *eight* ounces of water to metabolize *one* ounce of pure alcohol (the amount you get in eight ounces of wine).

Physiologist William J. Fink, of Ball State University Performance Laboratory, suggests that athletes dilute "athletic" drinks that contain sugar and drink them only *after* they've begun playing sports, not before. Milk, which Fink proscribes as more "food" than "drink," is allowed by other experts as an alternative to plain water if it is skim milk.

Salt talk

Although you have to replenish water, you don't have to replace salt lost during sweating. Because the American diet provides more than enough salt, "replacement is rarely needed," says Dr. Short, "even after profuse sweating (measured by a weight loss of seven to eight pounds)." In fact, the better conditioned an athlete's body, the less salt in her sweat. And, adds Dr. Smith, "adding large amounts of salt to the body, as with salt tablets, without replenishing severe water losses is very dangerous and may increase the adverse consequences of severe dehydration."

Thirst is not an indicator of the body's need for water . . . so doctors recommend a program of scheduled water intake . . .

The best way to determine your body's fluid needs when exercising is to weigh yourself before and after a workout. Experts suggest drinking at least two cups of water for every pound of weight loss. When you exercise in warm weather, drink two to three cups of liquid several hours before participation, then follow with another cup of water an hour and a half (some experts suggest fifteen minutes) just before. *Continue* drinking, at least two glasses of water every hour—a few ounces at a time every fifteen minutes or so: small volumes of water at scheduled periods are better than a few large glassfuls. A too-common pattern after a game of tennis is to finish with a sauna and/or a cooling alcoholic beverage—both of which contribute to severe water depletion.

Dr. Short warns that women trying to cut down on weight by reducing their intake of water are headed in a dangerous direction. The way to get rid of a bloated feeling—especially before menstruation—is to cut down on *salt.* "Take the salt shaker off the table; you won't miss it," suggests Dr. Short.

Why sweat?

While sweating can be an inconvenience, not sweating could cause body temperature to rise, resulting in dizziness, fatigue, and, in some cases, heat stroke. Factors that hamper the "sweat-cooling" process, says Dr. Smith: inadequate supply of body water for sweating; fat under the skin, which helps to retain body heat; too much clothing covering too much skin, interfering with evaporation.

Dr. Smith's guidelines for preventing heat fatigue and stroke:

1. Before attempting to exercise in hot weather, you should be aware of your level of general conditioning.
2. Follow a well-devised plan of progressive exercise and rest while becoming acclimatized.
3. Don't overdress; maintain as much skin exposure as you can.
4. Don't exercise when humidity is greater than 90 percent and when temperatures are 84°F or higher.
5. Be sure you are well-hydrated *before* workouts: A persistent weight deficit of more than two or three pounds after a workout should be a signal to postpone exercise.

Water: Soft or hard? Bottled or tap? Carbonated or still?

How good is tap water? "It depends where you live. On your water system. And your pipes," says Dr. Short. "Northeasterners, for example, should be aware that the runoff from salting roads in winter gets into their water supply." You have to investigate; query your public-health department.

Numerous studies have found significantly higher heart-disease rates in areas having soft rather than hard water, which contains dissolved mineral salts. If you live in a hard-water area, you know it: deposits form on tea kettles and steam irons; clothes are harder to clean. Some cities soften their water; others—more health conscious—harden theirs. Soft water tends to be highly corrosive, dissolving the pipe metal it flows through, and releasing potentially toxic materials. It is possible to soften hot water for washing but to keep cold water, used for cooking and drinking, hard.

If your water is soft, science writer Jane Brody, in her *Nutrition Book* (Norton), suggests letting it run before using it. "This will clear out the water that's been standing in the pipes and presumably contains the highest levels of leached metals."

Home filters can help to remove other contaminants. The Environmental Protection Agency, however, which tested thirty home filters, reported that their evaluations ranged from "worthless to highly effective" (the best: the most expensive, which are attached directly to the homes' main water sources rather than the faucets). According to the EPA, no matter how well filters removed chemicals, all permitted bacteria growth that could contaminate water if carbon filters are not replaced frequently.

The alternative, of course, is drinking bottled water. There are many kinds—and consumers should be aware of the differences . . . bottled waters may be still, or naturally or artificially carbonated, with or without dissolved minerals, again natural or added. Some are alkaline, others neutral. Water with too many minerals, especially high sodium doses, may be harmful; water with very heavy carbonation may contribute to digestive discomfort. . . . But however you choose to "take the waters," be sure to drink plenty! ▽

Blue . . . a short story

By Ann Beattie

The tale of an October Sunday: blue skies, honey pots, and friendship

EDITOR'S NOTE: *Here, "Blue," a new short story by Ann Beattie, the author of "Falling in Place" (Random House). Beattie's most recent collection of short stories, "The Burning House," will be published by Random House in September, 1982. She is the recipient of an award in literature from the American Academy and Institute of Arts and Letters.*

The Gentleman in the Fur Coat strolls by. Gil has given the dog a nickname. He has given all of us nicknames. My name is Alice, but ever since the night Gil saw me waltz, he's called me Matilda. This has been shortened to Tildy. My husband Albert is Prince. Our daughter Heather is The Pale Beauty. We've never had a nickname for Gil. Heather, who is three, calls him The Baby. She likes babies very much. She smiles at herself in mirrors and calls everyone she likes very much Baby.

It's morning, and we are all in the back yard of the house Albert and I rent in Connecticut. The house came furnished, and there were many blue tables: aqua, sky blue, blue-black. We live in a house where someone once searched for the perfect shade of blue. We've brought one of the tables into the backyard, near the phlox that sprang up where last spring we plowed a wide row for a garden that never got planted. They are pale pink or deep pink, and some sort of fungus has gotten to them: white cobwebs have clotted underneath the leaves. They're still pretty, and they mesmerize Heather. Finally, she braves a butterfly and reaches forward to pluck a single blossom. "Blood," she says, smiling, the dark pink petal cupped in one puffy baby hand.

"Transfusion!" Gil hollers, and suddenly he's thrown the newspaper on the table and backed away in his wheelchair, turning with the dexterity of a skateboarder. "Transfuuuuusion!" he calls, louder, and rolls toward her, his hand suddenly shooting up from the wheel when she's almost within grabbing distance.

"No!" she says, turning, a little afraid.

"What do you mean, no?" he says. "I dare you to get up on this lap and say no."

He slaps his leg and she runs away, laughing. He goes after her, racing across the lumpy lawn, swerving to avoid a broken croquet post.

"Stop, Baby," she squeals, stops dead herself, turns, and barrels toward him. She rushes into his lap, and there are the two of them, forehead to forehead, their features obliterated by the strong, direct sun.

• • •

Earlier in the week, the U.P.S. man, who is an admirer of The Gentleman in the Fur Coat, brought him an orange plastic wrench that squeaks. The dog works over it now like a starving urchin in a Dickens novel. Gil has just removed the squeaker and thrown it into the bushes and thrown the toy to the dog. He was afraid the dog would swallow the squeaker.

"I'm an old maid, always worrying," he says. "Or am I depressed and confusing my sexual identity? What's the masculine form of old maid?"

"Are you also about to claim that you've gone from baritone to falsetto?" Albert says.

The night before, Gil and Albert and I drank a lot of scotch. The three of us sang Christmas carols. I can't remember why. I remember being amazed that Heather didn't

I dare you to get up on this lap and say no

know any of them, but of course the Christmas before she was only two. I have a hangover. The night before, Heather fell asleep on Albert's lap, under the thick blanket he took out to the yard so they could watch the full moon whiten in the sky. I wasn't sure whether Albert was trying to sober up or not, but I took him a scotch and tiptoed away. Heather, with her head lolled to the side and breathing through her mouth, looked like the one who was drunk. Albert was still and peaceful, Heather in a deep sleep, the breeze blowing through the phlox, almost neon pink in the moonlight.

Back in the kitchen, The Gentleman in the Fur Coat has rolled onto his back and was holding the toy in his paws, nibbling at the squeaker, squeaking the wrench and squirming, hoping for admiration.

"I think the U.P.S. man—what's his name—is sweet on you," Gil said, looking at the dog.

"He's engaged. She's French. She's been riding in the truck with him. He was rummaging for my box the other day, and when he moved the one on top, we all heard broken glass. She said, 'Tout le monde peut se tromper.' "

"Your U.P.S. man speaks French?"

"I don't know. He just cursed."

"You change the subject when I say somebody's interested in you. Always," Gil said.

"Why would I want to know about it?"

"Flattery's good for people, right?"

"Gil," I said, "you're wonderfully handsome and one of the nicest people I ever met. Does that cheer you up?"

His head was bent. He had been wrapping thread around a loose button on his sweater. When he looked at me, his face was blank.

"I'm sorry," I said.

"Well," he said, "since we were going to run off before I totalled my car and nearly totalled myself, I know how highly you think of me."

"Gil," I said, "I'm sorry I said it."

"You aren't going to agree with me about running off? You're supposed to keep my spirits up. My doctor called you behind my back and told you to."

Gil wheeled over to the table. He had made it, out in the yard, the year we moved in. He did a lot of carpentry before his accident. I remember him crouching or on his back, underneath things, always in the oddest positions.

"I want to be your friend forever," he said. "You'd be surprised how hard that is when I can't walk—when all I can do is talk."

"We've always just talked."

"Wrong," he said. "I once threw you in a swimming pool in Williamsburg, Virginia."

I turned my back, puttered around the sink. There was a dish with bits of used soap in it that the former occupants had left and that I had never touched. The soap looked like shale.

"I'd mop up the scotch I just spilled, but the sponge is in front of you, and you're blocking the sink," Gil said.

I stepped aside and let him roll into my space. For a minute I thought that as much as he stretched, the sponge was still going to be out of his reach. He got it with his thumb, wheeled back, sponged up the scotch. He squeezed the sponge into the sink.

"What's Tout le Monde look like?" he said.

"Pretty," I said, shrugging. "French. You know."

"Maybe he doesn't have a crush on you. Maybe he just likes you."

"That's what I assume."

The scotch burned. Since I'd poured it too strong to begin with, I added a little more. Gil pushed his glass over.

"I don't think you're supposed to drink and take Darvon, are you?" I said.

There were bits of dough drying on the table. Uncracked walnuts. A little lopsided pile of pink paper baking cups.

Gil sighed and held out his arms. I crouched by the wheelchair, put my arms in back of him, embracing his waist. He put his chin on top of my head. It reminded me how annoyed I had been that Albert read so many books about babies before Heather was born, and insisted that she had a soft spot on top of her head long after she did.

Moths were fluttering against the lightbulb. We were there that way, nearly put under by the smell of muffins baking, when Albert came in with Heather, seeming longer and heavier in sleep than she really was, the plaid blanket tangled around her.

• • •

Now it's Sunday noon and the guests have arrived. There's Loreen, who used to be Gil's girlfriend, George the U.P.S man, his fiancé Martine, Albert, and me. Loreen is nervous and has already made two different excuses why she has to leave early (the landlord is coming to unclog the bathtub; her girlfriend from Los Angeles is calling). Martine is wear-

ing white tap shoes, jeans, and a dark purple v-neck. Her glittery socks sparkle in the sun.

Gil and Heather are throwing a muffin, seeing who can catch and throw it most gently. Each examines it for damage before throwing it again. For what seems like five minutes, the muffin has gone flying back and forth. The next time I look, Gil is examining the white cobwebby stuff on the flowers, and Heather is crouched, watching The Gentleman in the Fur Coat, who cares about nothing but burying his ugly orange wrench.

George has just said that when he and Martine get married, she is going to work for an insurance agency while he studies for an M.B.A. I dump some more champagne into the orange juice and Martine and Loreen hold out their glasses so fast that they almost bump them. Loreen laughs nervously.

"You decide if you're moving to L.A.?" Gil says to Loreen.

"If this sub-let in Malibu comes through," she says. "I mean, there's no such thing as a cheap sub-let in Malibu, but this seems to be true."

Bees begin to hover around the jar of honey on the table. It's a funny sight: bees swarming a pottery bee hive, landing on the spoon with the handle that curves into the shape of a large ceramic bumble bee. Loreen is the first to move away. Albert, after crushing a bee with his plate, moves back from the table with her.

"Hey, baby," Albert says to Heather. "Aren't you going to eat a muffin? You know, Mickey Mantle was so strong because he always ate the baseball after the game."

"Who?" she says.

"I know Mickey Mantle," Martine says. Her fingertips are on George's shoulder. "Didn't Roger Marris hit more home runs than Mickey Mantle?"

We're all pushing away from the table. The bees have formed a little tornado now. They land and begin crawling over the honey pot. I push my muffin through what's left of the honey on my plate and eat the last of it, quickly. I have had too much champagne and orange juice. Is it true of yellowjackets, or just bees, that if you don't antagonize them, they'll go away?

"Mommy! I picked another flower and it stuck me!" Heather screams.

"What?" I say, turning toward her. Gil has seen her face change, too, and turns his wheelchair to roll toward her. She holds one hand in the other, eyes wide, tears suddenly welling up in her eyes.

"Oh no," Gil says, "did a bee sting the beauty?"

But Albert has overtaken both of us. He runs so fast he almost pounces on her, sweeps her up, and runs with her into the house. The inner door slams against the wall. The screen door slams shut. Either I'm very drunk, or the sound actually reverberates.

". . . a stinger," I hear Martine saying in the background, as I follow Albert into the house. I know that George is at least as drunk as I am when he makes a bad joke and starts laughing: "Stingers?" he says. "We're still working on the mimosas."

"Honey," I say, in the kitchen, holding out my arms, but Heather has buried her face in Albert's shoulder, crying. I touch her dangling legs. For days, she seems to have been in this position. The Gentleman in the Fur Coat, who never misses a trick, stands at the screen door, whimpering, tail hung, obviously afraid he's responsible.

"Baking powder and water," I say, fumbling under the sink for the box. I shake too much into a bowl.

"There were orange sections in that bowl," Albert says. He stares at me.

"What does it matter?" I say. "It's just going on her skin."

He takes a clean cup from over the sink, taps in a little white powder, adds a few drops of water, mixes it with his finger. It takes an effort to move Heather off his chest, but he does, and she watches, stricken, as he pats on the white paste.

"Honey," I say, "I know it hurts. It will stop."

Albert looks at me. "This is all a little too much," he says.

"My poor baby, stung by an awful bee," I say, smoothing my hand over her hair.

"*This is all a little much,*" he says.

Albert cradles Heather against him. He turns and walks toward the living room. I run in front of them and hug her back, my head against her spine, my arms around her, and around Albert.

"Please love me," I hear myself whisper.

As he looks over his shoulder, Albert is frowning.

• • •

When I go outside, Loreen is gone. Bees swarm the table. George and Martine are sitting next to Gil, far from the table, at the side of the yard, by the phlox. Martine gives me a sad smile. "They scare you so much when they scream. Children make me so nervous because it is all just right there, you know? You play pretend games and then there is always a calamity."

Oh no . . . did a bee sting the beauty?

George is propped on one elbow in the grass beside Gil's wheelchair. He is trying to whistle through the blade of grass clamped between his thumbs. Gil is holding a glass of champagne and orange juice, staring through the woods at the abandoned chicken coop, past the tangle of blackberry bushes that strangled out the peonies during the summer. From the house, I can still hear crying. After a minute, George gets up and says that he and Martine should go and let us get on with the day. He thanks me for a wonderful brunch, and he looks sincere. Martine smiles, holds out her hand. It is a small, fragile hand with a tiny diamond engagement ring on one finger that sparkles in the sunlight.

Gil shakes George's hand, looking, all the while, at the pale shadow George's body left in the grass when he got up.

"Help me out of here a minute, will you?" Gil says, hunching his shoulders. "I want to stretch out for a minute and look at the sky."

With effort, looking nervous, George helps Gil out of the wheelchair and lowers him gently to the ground. Once Gil pushed me into a swimming pool in Williamsburg, Virginia. Once we waltzed, drunkenly, on the boardwalk of Atlantic City, eating slices of pizza, while Albert sat at an auction.

Gil's legs are more uncomfortable when they lie flat, so he always pulls his feet in toward his buttocks. After the accident, when he was at our house recuperating, we'd leave him with Heather to show him that we still trusted him and relied on him. Heather loved to crawl through the tunnel his legs made, back and forth on the living room rug, laughing. Gil would stretch out and drink scotch through a flexible straw and listen to music through earphones clamped to his head.

"That's grotesque," Albert had said to me one night when we came back from the movies and found Heather asleep, under Gil's legs.

"All babies like to crawl," I said. "What's the harm?"

"Listen to what you just said," Albert said. "Do you only think things are wrong when *harm* comes of them?"

• • •

Gil is saying goodbye to Martine and George. They hold hands and swing their arms as they walk to their car. There's music on the car radio as soon as the doors slam shut. The car starts, and they wave and are gone.

I sit next to Gil, fingering the sharp point of a small acorn. "I'm sorry Loreen turned out to be such a coward," I say.

"She's a coward," he says. "And the sky is blue, and we drank too much, and it's late afternoon in the middle of October."

"The day before Columbus day," I say.

He turns toward me, smiling. "I hope Albert hasn't neglected to tell The Pale Beauty all about Columbus. I mean the revised version: that Columbus didn't discover America."

"Don't worry. Albert would be sure to tell her the correct version."

"A little bitterness there," Gil says.

"He's been so serious since she was born. You saw him today. He doesn't care about meeting new people. He just wants silence, and to have Heather clamped to him all the time. It seems like she's been collapsed against him forever."

"Do me a favor," Gil says.

"What?"

Gil closes his eyes. "Get that thing out of my sight," he says.

I get up, more drunk, it seems, than when I sat down, and walk a crooked path to the wheelchair. I roll it across the grass, to the other side of the garage. Albert has tacked Indian corn to the garage door. A mobile of shells we gathered on the beach during the summer dangles from the peach tree. A surprise for Mommy: I was kept out of the kitchen for two nights, then taken outside to see this amazing creation: a complexly layered mobile of popsickle sticks painted white, mussel and clam shells dangling from them on fishing line, the whole thing slightly off kilter and tinkling in the dusk. Both of them are so delicate, so precise. Sometimes it makes me want to blunder, to grab things.

"Here's Tildy," Gil says. "Love of a cripple, love of the U.P.S. man who's also engaged to a French beauty and Tildy's husband's having an affair du coeur with a three year old."

Gil holds out his hand and I'm amazed at the strength in his arms—it's enough to pull me over. It gets less bright, slowly, and Gil never moves.

"You're sorry," he says quietly, cheek to my hair. "You're sorry, you're sorry, you're sorry."

I remember looking up at him from the pool. I know that he was smirking, and I think that he said, with exaggerated politeness, that he was sorry.

Hard ground, no water in sight. No more unexpected pushing. Holding, instead. Years later, and I'm still on the edge of something. ▽

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WE WERE ALL REDS THEN

(Continued from page 318)

broke out and he had to interrupt his work on *State and Revolution,* he wrote: "It is better to make a revolution than to write about it."

But alas for Reed, he proved better at writing about revolutions than making them or influencing their direction. The Soviet leaders used him. They liked him, yes, because he was their symbol of American support; but they took him lightly as a delegate from his Party, and held him under the tight vise of their discipline.

A small minority of Reed's intellectual generation were radicalized and became Communists. Many others, including myself, became Left liberals, hoping to reform capitalist democracy from within. I was editing *The Nation* in those days, signing petitions and manifestos, joining Popular Front letterheads.

The Communists wooed me. Their cultural ambassador to the intellectuals was Joseph Freeman, the *New Masses* editor who was evidently assigned to me. "Our people like you," Joe told me. He even arranged an evening when we had dinner with the fiery Left Congressman Vito Marcantonio, watched over by two of Marc's hefty guards. "You can have guards too if you join us," said Joe. It was the "valet treatment."

It was a time of illusion, when many distinguished writers in England and America were caught up in the common struggle against fascism. They were at once anti-Nazi and pacifist, blind to the fact that when the time came to fight Hitler they would have no weapons.

Reed's classmate, Walter Lippmann, who had become America's leading columnist, was never involved in this Popular Front fervor. He saw the corruption of the Communist ethos very early. Which led Harold Laski, an English writer whose Marxism didn't mar our friendship, to declaim one evening in our living room, "I should rather be buried in the Kremlin with Jack Reed than in the *Herald-Tribune* with Walter Lippmann."

What sustained me as a continuing believer in democracy was what Franklin Roosevelt did in the greatest crisis since the Civil War. Starting as a radical critic of F.D.R., I became a fervent New Dealer, wrote my first book—*It Is Later Than You Think*—as a defense of a "militant democracy" and to rouse Americans to collective action against Hitler, which might avoid a war.

For the post-Reed Communists in New York, there was a crisis feeling too. They were shaken by the Soviet behavior in the Spanish Civil War and even more by Stalin's purge trials in the Soviet Union. At one point during my *Nation* period, a narrow-minded Party bureaucrat, whom we called the "Cultural Commissar," came to our Greenwich Village apartment to lecture me on what my editorial position on the purges should be. I was amused at the arrogance of it, told him I could never be a soldier in anyone's intellectual army, showed him the door, and never saw him again. It was the start of my break from my "Red" days, which took some years and events to complete.

The haunting question about Reed was whether, had he lived, he would have broken with the Kremlin or been broken by it. The Beatty film shows him arguing with Zinoviev over doctrinal matters, mostly about trade unionism, but holding to his faith right up to his death.

One must doubt this. Certainly he showed few signs of open disillusionment. When several of his friends broke away, he felt saddened. One of my encyclopedia co-editors was Louis Fraina, who had been a founder of the Communist Party, U.S.A., had known Lenin, and been a friend of Reed's in Moscow. He did what Reed didn't do—broke with the commissars and the Party when he saw what their revolution and regime meant. They pursued him to America, spread stories about him, blackened his name. (He changed it to Lewis Corey, and I found him a decent, intelligent man.)

Reed was sad when his friend Emma Goldman broke with the Soviet dictatorship, saying he hoped she would be less idealistic, that revolutions had to do rough things. But when Emma asked Louise Bryant whether Reed had said anything in dying, Louise said she couldn't understand what he meant but that he had kept repeating, "Caught in a trap, caught in a trap." She should have understood.

Three years after Reed's death, Louise Bryant married William C. Bullitt, whom Woodrow Wilson had once sent to negotiate with Lenin, and whom Roosevelt chose as the first Ambassador to the Soviet Union. They were divorced in 1930, and Bullitt took custody of their daughter. Louise had a hard time of it, took to drinking and drugs; and there were former friends who saw her roaming the Paris streets, alone and disconnected from her roots and herself. She died after a fall down the stairs of a little Montmartre hotel.

When Reed was dying, Louise Bryant said, he kept repeating, "Caught in a trap, caught in a trap." She didn't understand what he meant

Thus both Jack and Louise ended sadly. The Russians used Jack, but how different was it from the way they used many of the fellow travelers and liberals after his death? Yet looking back at those days, even knowing what I know about Reed's naïveté—and mine too—I wouldn't want it any different. ▽

EXCESSES & EXCELLENCE

(Continued from page 319)

The film is about a man who gets high on words, the more the better, and finally drowns in a sea of words. The use of the thirty-two ancient "witnesses" whose failing memories counterpoint the straight narrative make the film even more of a romantic, elegiac vindication of Reed, and that distance from Reed, that deliberate smudging of the representation of facts so as to heighten the audience's understanding of Reed's innocence, marks the film as the work of a truly intelligent man. No mere dupe would dare show gobbledygook for what it is, no mere ambitious technician would allow himself the deliberate blurring, and even a fairly bright movie star would be hard put to rise to the subtleties Beatty exhibits as a director. Diane Keaton doesn't blink once, Jack Nicholson doesn't raise even the ghost of an eyebrow: these are director's feats.

So: full points as producer. Ditto as a director. As writer, he has to share credit with Trevor Griffiths, who is one of England's finest younger playwrights (by younger I mean over forty and under fifty-five). Griffiths is a man who has used the complexities of the Left for his own work for years: Beatty chose well, but the tactile cinematic style was surely his own. And as an actor?

Here, it's easy to fault him. First of all, at forty-five, he manages to look not much over thirty. There's a sexist affront for you. Then, there's the bashful and sheepish sincerity. It works perfectly for John Reed, of course: his early encounter with Louise Bryant is awash with bemused delight, an attitude that is not available to the less attractive men of the planet, or, if available, just doesn't suit them. Twice he uses a hurt look of enormous sadness followed by a daddy's smile. Saccharine to the unconverted; manna to the rest. At the second screening, a friend on my right tugged at my arm during an emotional scene. "Shh!" I hissed, "He's about to look at me again." Despite the cuteness, the endless use of a schoolboy awkwardness to denote sincerity and passion (Reed knocking into chandelier, Reed holding Zinoviev's lemon and looking like a fool, Reed cooking cabbage in a bathroom, Reed burning dinner, Reed stumbling), I found myself mesmerized. The higher mind did some vestigial snorting—"The lilies are ridiculous, the coffee analogy (the cocaine of then, as it were) is banal, the dog is to vomit"—but the flesh was riveted to the cinema seat waiting for Beatty to look at the camera again. A conversion.

• • •

I was ten or so when I saw Warren Beatty in *The Roman Spring of Mrs. Stone,* where he played a gigolo ("That's a man who sells himself to women, dear," my mother said. "What does he sell?" "Oh, never mind"). He did a walk-to-the-window-and-stand-there-hands-in-jacket-pocket-pulling-jacket-open-over-perfect-buns; he looked absolutely furious to be in a position where he had to do something so humiliating, but perhaps I was simply projecting. Later I learned to appreciate him a little more; but even in *Bonnie and Clyde* I found him soft, a little banal, too damn ingratiating. His tour through the various stages of learning to make films seemed a trifle dutiful, businesslike, determined, as if he were after good grades. The suspicion that he is sexually insincere, someone who tries too hard to be a great all-rounder, a sporting intellectual movie star who's also a millionaire, is not allayed. The only real difference is that now, for the first time, I believe he actually deserves everything he's got. He may have fulfilled the final ambition of all artists, which is to be so good at what they do that no one dares begrudge them their personal life, their excesses, or their excellence anymore. ▽

A BRAVE MAN, BEATTY

(Continued from page 318)

continued to direct the Russian extras—collectively addressing them through a megaphone, or individually in private conversation—only in Russian.

• • •

Sometime later we were on location in Guadix, a small town known for poverty and the gypsies who still inhabit cave-like underground homes. The film's battle scenes, as well as the confrontations between Zinoviev and Reed on Zinoviev's revolutionary train, were filmed there on the open plains some thirty miles away. The town's only hostel was transformed into storage for props and costumes and its ground floor was used at the same time as a place where extras were registered, paid, and fed in a mass cafeteria. The only accommodation they could find for Warren and me was in a small two-bedroom wooden house on the outskirts, inhabited by the aged widow of a Falangist general. The house had been in disrepair for years; two of its six rooms were a storage of old furniture, used clothing, books, and other memorabilia.

There was no hot water and the cold water dribbled slowly. There was no refrigerator. The toilet would flush only once in awhile and the bathtub refused to drain. The electric wiring allowed only a single forty-watt bulb in the ceiling of each room.

Each morning, in the makeshift kitchen, a friend of mine would cook breakfast for the three of us on the kitchen's portable two-ring burner, and to make toast she had to prop a slice of bread against the pot of boiling water.

After we had moved in, the telephone was installed, its cord coiling through the floors of the small corridor that connected Warren's bedroom and mine. Since Warren and I needed to work on the Zinoviev-Reed verbal exchanges, an electric typewriter was brought into the small living room furnished with a table, a few chairs, and decorated with a portrait of the Falangist general and numerous photos of Franco, himself, and other members of the general's staff, all in their formal uniforms with medals and regal epaulets. Appropriately for us, working on a historical film, they easily could have been the staff of the Czar. Working among these relics, I felt like Zinoviev confronting John Reed, trying to involve him in the inevitable downfall of the old regime.

A retired veteran of the Civil War, so old he was barely able to walk, was hired to guard our house; and, armed with a shotgun, he went about it with a Falangist zeal. On the first day, he almost fired at the widow—the house's rightful owner, who came at twilight to make sure Warren and I were comfortable. During the night, in darkness, the guard sat in the corridor; and when once I sneaked out of my bedroom and, afraid to wake up Warren, tiptoed to the bathroom without turning the lights on, the guard lunged at me in the dark and, missing, crashed into an easy chair in his path, knocking over his rifle.

Near midnight, exhausted after a full day's work and an hour's drive from the shooting location, followed by a quick meal in the hostel's crowded cafeteria, Warren would work with me on the dialogue, coach me for my performance, and, in between, dash to his bedroom for yet another of the many telephone calls he would receive and make every night to the United States. Often, in the middle of the night, woken by Warren's coughing—in Spain he suffered from a prolonged laryngitis—and the guard's frequent trips to the bathroom, I would hear Warren's voice as he spoke on the phone. At such moments, again I saw myself as Zinoviev sharing a house with John Reed, a romantic American who, instead of devoting himself to the revolution and propaganda, still sought consolation in his telephone calls to those he left behind in faraway America.

In the middle of the night, I'd hear Warren on the phone to the U.S.

• • •

Seville's Alcazar was chosen as the setting for the Congress of the Peoples of the East. A podium was built in the center of the courtyard, and banners with portraits of Marx and revolutionary slogans printed in Cyrillic letters hung on all sides. As the Alcazar remained open to the public during the filming, large groups of tourists—many from abroad—passed through it during the shooting, ogling the hundreds of extras dressed in their exotic Eastern costumes.

Mingling with the crowds during one of the takes of Warren delivering John Reed's speech, I noticed a cluster of Soviet tourists easily recognizable by their dress, manner, and the red-star pins. They had just entered the courtyard of the Alcazar and were baffled by the setting, the giant portraits of Karl Marx as well as the Soviet 1920s posters, slogans, and red flags.

"Spectacular, isn't it?" I said in Russian to one of the Soviets, a middle-aged man with a camera and a guidebook in his hand. He looked at me suspiciously, but in the worn-out black suit I wore as Zinoviev I, too, could have been a Soviet tourist.

"Well, yes," he agreed. "Tell me, what movie is this?"

"It's about John Reed," I said.

"John Reed—*the* John Reed, the one who wrote *Ten Days That Shook the World* and is buried in the Kremlin?"

"That's the one."

The Soviet tourist was pleasantly surprised. "Is this the movie about John Reed the Soviet director Bondartchuk was supposed to make for years?" he asked, suddenly encouraged by the thought.

"It isn't," I said. "It's an American film."

His hopes dispelled, the Soviet tourist looked at me incredulously. "An *American* film about John Reed? Are you sure it's not at least an American-Soviet co-production?"

"I'm sure," I said. "I play Zinoviev in this film."

"Grigori Zinoviev?" The tourist was taken aback. He reflected, than became alarmed. "Who are you?" he asked, lowering his voice.

"I'm an American."

"But you speak Russian."

"There was a time when I wasn't American," I said. "That's when I learned Russian. Now as an actor, I have a chance to use it again."

"I understand the Americans have buried the memory of John Reed deeper than we have buried his remains," said the Soviet tourist. "Who's making this film?" he asked, still curious.

"Warren Beatty," I said, pointing to Warren on the podium. "He is the producer, director, screenplay writer—and he also plays John Reed."

The Soviet tourist shook his head. "Isn't unearthing John Reed in Reagan's America as tough . . . " he lowered his voice, "as it would be unearthing Zinoviev in Brezhnev's Russia?" I said nothing, and so he shook his head again. "A brave man, this Warren Beatty. A brave man," he repeated and then, leaving, as an afterthought, he looked back at me over his shoulder. "As brave as John Reed, maybe even braver," he said, then rejoined his group. ▽

SKIN "RETRAINING"

(Continued from page 288)

(SPF 8), not just a "fair-weather friend" but a year-round must for protection in five colors.

"Retraining" skin means "rethinking," throwing out bad habits, stepping up good. Because it's a living organ, skin *can* respond in time to show only its best side, just as the body responds to a program of diet and exercise.

An essential part of retraining is to "rethink fundamentals." According to John A. Penicnak, Ph.D. vice president of Lancôme research, "Improper cleansing is one of the main reasons for poor skin. Think 'thorough' when you cleanse. Always make it a two-step job, morning and evening, using a toner after a cleanser. Carry the toner with you to cool skin/refresh makeup day and night." (Lancôme's Tonique Douceur comes in a portable spray bottle for easy application.)

Dr. Penicnak continues: "Read labels to learn when two products used in conjunction can produce better results than when used singularly. Progrès Creme, for example, used at night—with Nutribel used during the day—hydrates skin faster, improves elasticity, helps increase cell turnover. Our scientific studies have proved these two products work synergistically to bring about a marked improvement in skin's condition after twenty-eight days. . . .Counter hard-to-lose habits—a sleep position that 'creases-in' wrinkles, facial mannerisms—with tightening products like Adieu Rides, an 'invisible' eye mask that also helps prevent lines from forming, reduces puffiness- . . . .Use products developed for specific parts of the body. Progrès Throat Creme, with sunscreen, for example, helps discourage throat lines, caused even by the sun's reflection from pavements as you walk along a city street.

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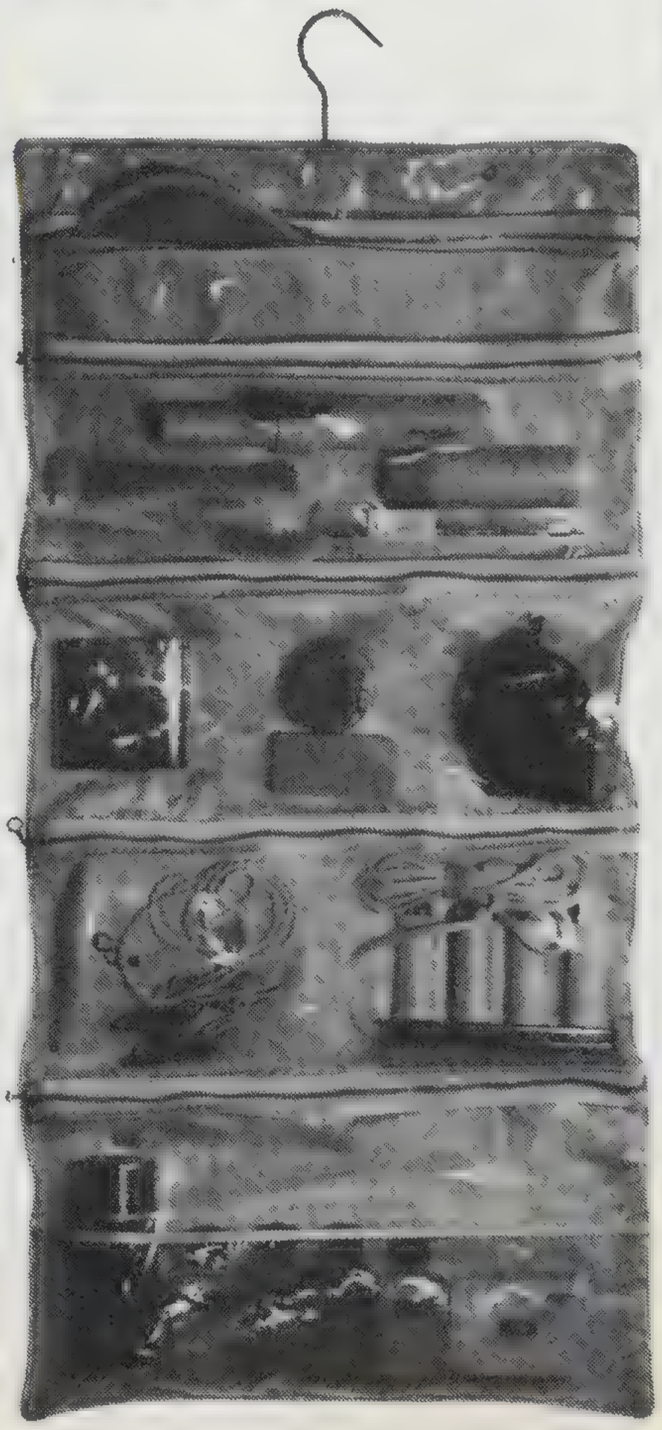
With more women working, more women are traveling than ever before . . . but whether you're going out of town for business or on a week's pleasure cruise, the bottom line to every trip is knowing what to pack . . . and how to prevent jet lag

Key to keeping fit on the road, says Lydia Bach, who spends four months traveling and away from her Lotte Berk Studio, where she works out daily, is simply having along the right equipment. Hers: running shoes (broken-in ones tucked into plastic bags); sport socks, bras—"two of my regular ones worn together"; the perfect panties: Hanro's cotton bikini, always worn under leotards because they absorb perspiration, dry fast, help prevent infections and irritation from dyes; layers—cotton T-shirts, "sweats," legwarmers—to be peeled as necessary; plus a jump rope and exercise mat—"worth a separate suitcase." Lydia exercises daily, alternates aerobics with strengtheners, stretches with each. For traveling women who need studio discipline, Lydia advises: check Yellow Pages for ballet studios; they're best—though they primarily work legs.

"A woman packs a day/dinner wardrobe—but what about exercise clothes?"

BEATING JET LAG

The best way to deal with jet lag is to prevent it. Doctors writing in the *The Harvard Medical School Health Letter Book* (Harvard University Press) suggest that it takes about a day of adaptation for each hour of time-zone change, although, they admit, this will vary from person to person. For most people, flying from one coast to another, for example, results in about three days of mild discombobulation. If you are disciplined—and can schedule it—try "pre-adapting" for a few days before leaving on a trip. The general rule: go to bed an hour *earlier* for each hour you will lose going east, an hour *later* for each hour you will gain going west. . . . **Dehydration** also contributes to jet lag—as well as to drier skin. Pressurized airplane cabins are to blame—they are almost humidity-free and dehydrate the body very quickly. On long flights, limbs may swell. **To counteract loss of moisture:** drink lots of water; avoid coffee and liquor as both contribute to dehydration. Use a facial moisturizer on-board. Keep feet elevated; on long trips, get up frequently. **To avoid fatigue from inactivity,** fitness pro Deborah Mazzanti suggests in-seat stretch exercises—i.e., head-rolls, rotating bare feet—for women flying out to the Golden Door spa.



PACKING: A PRO'S TIPS

The basis for a well-organized trip: compact accessories you can *depend* on. Here, some of the best travel investments you can make . . . plus the advice of a Vogue fashion editor, whose job it is not only to pack for herself when she goes on a "location" photography trip, but to organize all the clothes and props she'll need to produce the story . . .

"When packing, stick with things you know work. One of my favorites: plastic zip-lock bags in every size. Advantages: no sharp edges to snag hosiery or lingerie; see-through, so you can find things *fast;* waterproof—which makes them perfect for stashing wet bathing suits. . . . **The perfect makeup bag,** the thirty-two-inch-long one from Henri Bendel's, *left,* has more pockets and is wide enough to hold everything. Most makeup bags are too short, too fat, too cumbersome, too narrow. Whatever I add at the last minute *always* fits, and the bag always remains balanced. . . . I look for **travel products that are lightweight,** streamlined, lie flat, and are not too miniature. Among the best: a standard-size razor that disassembles into a one-inch case (Turpan Sanders, NYC); Norelco's tiny (six inches) but mighty hair dryer; Schildkraut's battery-lighted mirror; Termozeta's super-light travel iron (alternative: a clothes-steamer machine); Clairol's mini hot rollers; Krup's travel clock. . . . **Never cut back on favorites**—lotion, fragrances, bath items; often, you can't replace them when you're away. Rule of thumb: If you're going away for a week, pack a ten-day supply; when you return, you can live out of the travel bag until you have time to unpack. . . . If you can, **keep a spare bag** packed and ready to go—it's a time-saver."

Seated in comfort . . .

"Often, plane headrests are in the wrong place," says orthopedic surgeon Janet Travell, M.D., "pushing the head forward rather than supporting the neck, and cramping muscles. Furniture designer Niels Diffrient of Knoll International suggests using a folded blanket on a plane seat; small pillows to support lower back, neck; carry-on bags as a foot rest, so thighs don't press against hard seat edges.

Above: Ora Feder chemise; Ken Begun earrings; details, stores, last pages

(Continued from page 284)

podiatrists have attempted to do minimal operations to trim back the extra bone. Dr. Waller says that this type of surgery is not only useless but can be crippling. If surgery is indicated, he strongly recommends the standard procedure of repositioning the joint and cutting away as much bone as is necessary. This can be an outpatient procedure, but he feels that the surgery is best done in a hospital.

Now comes a recital of the all-too-common ailments *you* may be able to cope with—at least sometimes—on your own. Blisters are a good example. Usually caused by a shoe rubbing against sensitive skin on the foot, a blister should never be broken. Cover it with an adhesive bandage; don't do a great deal of walking or running until it is healed. Consult your doctor if the blister becomes red and painful; you may have an infection.

An ingrown toenail is painful. It can be prevented by cutting toenails straight across, *never* down the sides, and by avoiding shoes too narrow at the toe. Don't try to cut out an ingrown nail with nail clippers or any other sharp instrument. Soak feet, then gently try to lift the embedded nail with a cotton-wrapped orange stick. If that does not work, get professional help. (Diabetics or persons with blood-circulation problems should *never* treat an ingrown nail themselves.)

Cosmetic surgery on feet: don't do it!

If one of your toes (often the second) curls up abnormally, you may be developing a hammer toe. The reason: improperly fitted shoes, probably too narrow at the toe. If changing shoe style does not help, or if the condition becomes painful, consult an expert. Special shoes with high toe boxes or minor surgery may be needed to correct the problem.

Corns—dead, often hardened skin—come in two varieties; soft, rubbery corns, found between two toes, and hard, generally on the toes, most often the fifth. The cause: prolonged and recurrent friction and pressure, usually from badly fitted shoes.

Never attempt to cut out or shave off a corn, one road to a severe foot infection. Soak feet in warm water to soften corn; rub it gently with a pumice stone. Painful, persistent corns should be removed by an expert. Experts generally advise against over-the-counter corn medications, as most contain acid that can injure skin around the corn. Limit applications.

Calluses, too, are made of dead, hardened skin cells—the result of irritation. Calluses can be caused by shoes that seem comfortable but are too wide at the heel, letting the foot slip forward—and rub—with every step. Advice for corns holds true for calluses.

Athlete's foot is a common fungus infection that can be picked up anywhere through direct contact. It thrives in warm, dark places . . . such as inside shoes. Symptoms of itching, burning, peeling, and cracking of the skin—most often between toes, on soles or under the nails—can spread to other parts of the body. Over-the-counter preparations can cure the condition. It's important to keep the feet clean and dry, and to apply the fungicide—to the inside of your shoes as well as to feet—regularly for a week or so. If that does not work, consult a dermatologist or a podiatrist, as similar symptoms can result from other conditions.

Plantar warts are virus-caused growths on the soles. If soaking the feet and lightly rubbing with a pumice stone does not remove them, consult a podiatrist or physician. The virus is contagious; make sure anyone with the warts does not walk barefoot in your home.

Flat feet can be congenital or acquired, the latter called "fallen arches." Although a narrow, highly arched foot looks elegant, we know now that the congenital flat, broad-based foot is much more serviceable and has fewer problems. Fallen arches are another matter. They can occur because your shoes do not give you enough support . . . you don't use your feet enough . . . you've gained a lot of weight, or because your walking gait is wrong. (In a normal walking gait, toes point straight ahead, the first point of contact with the ground is with your heel; body weight is carried along outer edges of the foot to the ball, and across the ball to the big toe.) If you are developing flat feet, check with an orthopedist or a podiatrist to find out what you are doing wrong. Exercises *can* help.

Cavus feet are the opposite of flat feet, with arches too high for comfort in most shoes. They are congenital; foot exercises, shoes with built-in arch support may prevent pain.

Heel spurs, on the underside of the heel, are caused by calcification around a torn or seriously irritated ligament. Stay off the affected foot and take a mild analgesic such as aspirin. If your heel is painful, a physician or podiatrist can inject cortisone for immediate relief. Doing tendon-stretching exercises before running, jogging or dancing—and walking barefoot—help prevent heel spurs.

Tendinitis, an inflammation of the Achilles' tendon that can be very painful, and stress fractures, tiny cracks in foot bones, occur most frequently in people like runners and dancers whose feet and ankles are subjected regularly to a series of shocks. Both conditions require that you stay off your feet as much as possible, and should probably be treated by a pro.

Cramps in feet or legs are usually caused by more exercise than usual, an abrupt change in heel height (up *or* down), or badly fitting shoes, and *not* by a calcium deficiency. Getting up and walking around and applying a cold washcloth to the cramped spot will usually help. If an ache persists after the cramp is gone, aspirin may relieve it.

Foot odor is caused by sweat, and although everyone gets sweaty feet at times, only in some people does it have an offensive odor; the condition may be genetic. As the odor appears more frequently when the foot is in a nonporous material, a frequent change of stockings is recommended. Dust the inside of shoes with a deodorant foot powder. The best defense, in summer, is open sandals or going barefoot. A foot-deodorant powder may help, and a foot antiperspirant is available by prescription.

As for tired *aching* feet, a ten-minute soak in warm water may still be the best remedy. ▽

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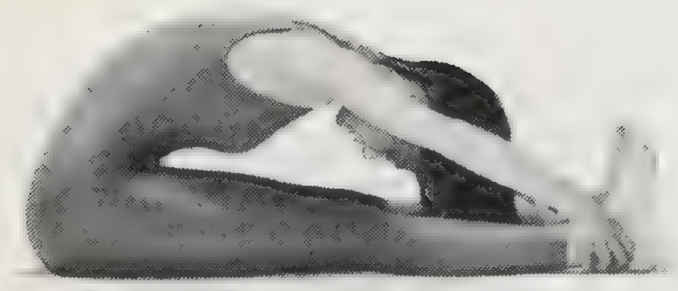

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WALK: PERFECT EXERCISE

(Continued from page 287)

researchers now think the high you get from physical activity is triggered by the release of your body's own chemicals, beta-endorphins and enkaphalins. The euphoric feeling due to physical changes may be heightened by psychological changes as well. Depression, anger, anxiety, and other forms of psychological stress are relieved through the physical stress of walking, which in turn can result in increased productivity, creativity, and energy.

How hard? How long? How often?
Your body provides the best answers to these questions. Heart rate and body reactions are your best guides. As you walk, check your pulse rate now and then to keep it in the target heart-rate zone (see *below*). About three to three-and-one-half miles per hour or the speed you would normally walk to get from the parking lot to the store on a nice day is good. If you experience any chest, jaw, or neck pain, slow down—your walk should be painless. If pain continues, see your doctor.

Generally, a minimum of twenty minutes and a maximum of one hour of walking are recommended. Try to get in at least three days of walking a week. Four days would be better, with five or six as your ultimate goal. If you take more than two days off, you will lose many of the benefits of your walking program.

As you continue your walking program, your heart will become more efficient. You'll be less tired because you will be in better physical condition. One of the best motivators in your exercise program: the rapid improvements you will see in your general fitness level.

Beginning walking program
To walk to fitness and health, a beginning plan to get you going in the right direction . . . . Walk at 70 to 85 percent of your *maximum heart rate.* To figure out your maximum heart rate, subtract your age from the number 220. So if you're thirty, your maximum heart rate would be 190 (220—30=190). To find your *target heart rate,* calculate 70 to 85 percent of your maximum heart rate, or consult the chart, *below:*

Age	Assumed Maximum Heart Rate	Target Heart Rate (beats per minute)
20-29	200-191	140-170
30-39	190-181	130-160
40-49	180-171	125-150
50-59	170-161	115-140
60-69	160-151	110-130
70-79	150-141	105-125

(To count beats, count your pulse with fingertips on wrist or *lightly applied* to neck for ten seconds; multiply by six.)

The following walking programs are for improved fitness and weight loss. Use Starter Program A if, as you walk, your pulse does not reach the target heart-rate zone. If it does, use Starter Program B. When you've completed the Starter Program, move on to its corresponding Walking Program.

Starter Program A

Level 1: Walk 20 minutes a day 4 times a week or 15 minutes a day 6 times a week.
Level 2: Walk 30 minutes a day 4 times a week or 20 minutes a day 6 times a week.

Level 3: Walk 40 minutes a day 4 times a week or 26 minutes a day 6 times a week.

Note: This program is for those people who find that as they walk their heart rate is below their target zone. Spend at least one week at each level. To proceed from level to level, gradually increase your time each day until you reach the minimum time of the next level.

Walking Program A

Level 1: Starter Program A.
Level 2: Walk 50 minutes a day 4 times a week or 33 minutes a day 6 times a week.
Level 3: Walk 60 minutes a day 4 times a week or 40 minutes a day 6 times a week.
Level 4: Walk 70 minutes a day 4 times a week or 47 minutes a day 6 times a week.
Level 5: Walk 80 minutes a day 4 times a week or 53 minutes a day 6 times a week.
Level 6: Walk 90 minutes a day 4 times a week or 60 minutes a day 6 times a week.
Level 7: Walk 100 minutes a day 4 times a week or 67 minutes a day 6 times a week.
Level 8: Walk 110 minutes a day 4 times a week or 73 minutes a day 6 times a week.
Level 9: Walk 120 minutes a day 4 times a week or 80 minutes a day 6 times a week.

Note: If your heart rate is below the target rate range as you walk, use this chart. Spend a minimum of two weeks at each level.

Starter Program B

For walking to be an aerobic exercise, you need to "walk with authority." Step out, swing your arms . . . move fast enough to make you breathe deeply

Level 1: Walk 10 minutes a day 3 or 4 times a week.
Level 2: Walk 15 minutes a day 3 or 4 times a week.
Level 3: Walk 20 minutes a day 3 or 4 times a week.

Note: This program is for people who find walking puts them in the target heart-rate zone. Spend at least one week at each level.

Walking Program B

Level 1: Starter Program B.
Level 2: Walk 30 minutes a day 3 or 4 times a week.
Level 3: Walk 40 minutes a day 3 or 4 times a week.
Level 4: Walk 50 minutes a day 3 or 4 times a week.
Level 5: Walk 60 minutes a day 3 or 4 times a week.

Note: If you find your walking puts your heart rate in the target heart-rate range, follow this program. Spend at least two weeks at each level from Levels 2 to 5. You may want to gradually increase your walking time each day to prepare you for the next level.

A word about shoes . . .

Running shoes are best for use if you're following a specific walking program; but if you are walking comfortably in your shoes—whatever their style—and not experiencing blisters, irritation, pain, or fatigue, stay with that shoe.

The general rule about heel height: it should be one-half to three-quarters of an inch above the sole. Going over two inches in heel height can cause the tendons around the lower legs and feet to overwork. *(For more on buying shoes wisely, see page 366.)*

Beating the weather . . .

You can walk in any weather, but you need to take some precautions to make walking more pleasurable . . .

In hot weather, when temperatures climb above eighty degrees and humidity measures seventy-five percent or more, wear as little clothing as possible, preferably cotton because it absorbs perspiration and lets excessive moisture evaporate as you walk.

Choose a route that keeps you out of direct sunlight. The difference in temperature between the shade and direct sunlight on a hot day can be as much as eight to ten degrees. And since you tend to perspire more when you walk in warm weather, you need to replace liquids lost through perspiration. Make sure you sip a little water before, during, and after you walk. *(For more on fluid intake, page 287.)*

In wet weather, choose leather shoes over nylon because they shed water better.

In cold weather, dress in layers of clothing that you can "peel" as you warm up. The more you exercise, the warmer the air next to your body becomes. Wear cotton or silk next to your skin, wool as an outside layer. A nylon windbreak over your layers of clothing creates the strongest insulation of all.

A pull-down mask is also a good idea, so that when you're heading into strong wind, you can pull it down over your face for frostbite protection. Mittens, not gloves, give your hands the best protection.

You can always choose an indoor location to walk in—an indoor shopping mall or fitness center.

Ways to build more walking into your life

1. Never drive less than one mile—walk instead.
2. Park in the "good" spots—farthest away from the entrance to store or office.
3. Have a walking lunch—carry a sandwich and some fruit to a park bench. Enjoy your lunch then spend the remainder of your lunch break walking.
4. Take a short walk just before supper—a pleasant ten- or fifteen-minute walk can be effective in reducing the job tension from your day. Exercise also helps to curb your appetite.
5. When its practical, avoid elevators and escalators.

Walking may not be the perfect exercise but it comes closest. Besides burning enough calories to help you lose weight and producing positive changes in your cardiovascular system, it's as close as your front door! ▽

This article was adapted from "Your Active Way to Weight Control," prepared for The Campbell Soup Company Turnaround Program.

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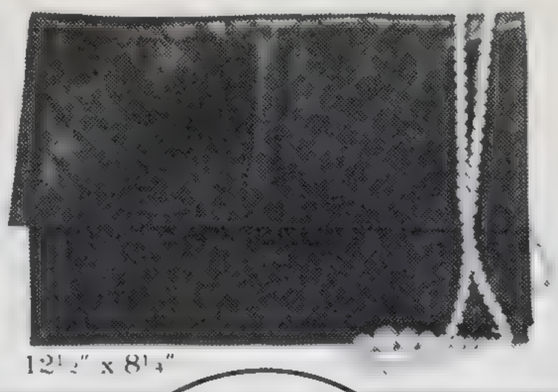

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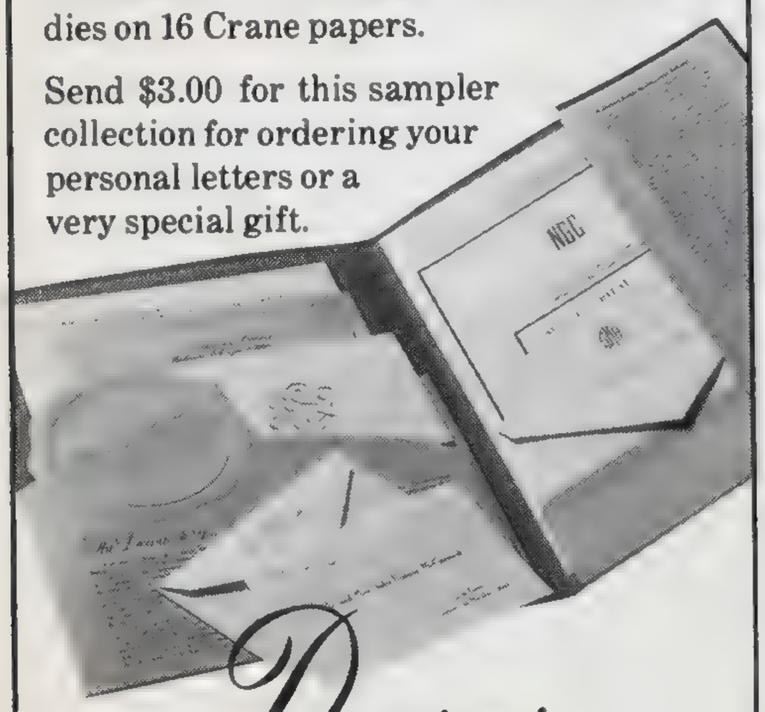

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FEET, SEX & POWER

(Continued from page 285)

4. What light does it throw on the long-hallowed custom of drinking champagne from a lady's slipper?

LESS LIGHT! LESS LIGHT!

Et Tu, Havelock?

"Of all forms of erotic symbolism the most frequent is that which idealizes the foot and the shoe," Havelock Ellis claims. He cites Casanova, Thomas Hardy, even the smutty parts of Goethe as evidence of the prevalence of what might be called footmen. (Ellis' useful phrases for tourists: "In London such a person is known as a 'bootman,' in Germany as a 'Stiefelfrier.' ") In Chinese porn, Ellis reports, the "lotus" foot figures prominently: "When a Celestial takes into his hand a woman's foot, especially if it is very small, the effect upon him is precisely the same as is provoked in a European by the palpation of a young and firm bosom." Certain cunning bound-foot maneuvers are apparently even more effective as aphrodisiacs than "giusen and swallows' nests" (if you can believe that anything could be better than giusen and swallows' nests). Concludes Ellis: ". . .the foot is generally recognized as a focus of sexual attraction, so . . . some degree of foot fetishism [is] a normal phenomenon."

Is It, Siggy? Is It Normal?

Sexual interest in parts of the body other than those built for the specific purpose is no big deal, says Freud. It's yet another sign of the sexual instinct's intention to possess the "sexual object in every possible direction." Some parts are better than other parts, however, and alas, Freud cites "the foot or hair" as primary examples of objects "very inappropriate for sexual purposes." But not to worry. "The situation only becomes pathological when the longing for the fetish . . . actually *takes the place* of the normal aim and . . . becomes the *sole* sexual object."

Sixth Position

According to Kinsey, the feet and the toes register remarkably strong muscle reactions during sexual activity: "The whole foot may be extended [to] a position which is impossible in non-erotic situations for most persons who are not trained as ballet dancers." (Ah ha! do we have here a clue to the balletomane's sexual fascination with the foot *en pointe,* the foot in its poignant tension, stabbing the stage?)

The toes, Kinsey continued, involuntarily may curl or fan during arousal, reflexes caught by artists of erotica throughout history. "For instance, in Japanese erotic art, curled toes have, for at least eight centuries, been one of the stylized symbols of erotic response."

The Appeal of the Heel

Baron Richard von Krafft-Ebing (1840-1902), German neurologist and pioneer sexpert, related an *intense* interest in feet to "a more or less latent form of masochism, the foot or the shoe being the symbol of the subjection and humiliation which the masochist feels in the presence of the beloved object . . . perhaps all of the cases of shoe fetichism [sic] rest upon a basis of more or less conscious masochistic desire for self-humiliation."

One small step for womankind: Kinsey reports that "fetishism is an almost exclusively male phenomenon."

What's It All About, Avi?

"The feet are symbols of both humiliation and power," psychiatrist Avodah Offit told us. "The high heel is a weapon—as any woman who's been stepped on by another woman's heel on a dance floor knows—and also a phallic symbol. And at the same time that it cripples a woman, it makes her seem powerful. In heels, the woman can be evilly subdued—she can't run very fast, she's off-balance, her feet probably hurt—but she's also taller, wearing a spiked thing that could be driven into a man's body: it's called a stiletto, after all.

"In the dress code of sadomasochism, boots, of course, are very important as power symbols and very exciting to men. Women may feel powerful when they wear boots based on men's riding or cowboy boots. The current passion for boots seems to me distinctly masculine in derivation. Women wearing such boots tend to imitate or adopt the strength and dominance of men—it may enhance their own sense of sexuality."

The Way to a Woman's Heart

"For, had he kiss'd my breast devoutly 'twould have provok'd less Rapture than when he thus abas'd himself to kiss my foot."—Erica Jong's heroine Fanny offers an excuse for allowing her stepfather to seduce her.

Note key word: *abas'd.*

The Way to a Man's Heart

● In Buñuel's film *Belle de Jour,* Catherine Deneuve plays a bored housewife who is studying prostitution at a brothel. One of the faculty, seen through a keyhole, abas's a sadomasochistic professor by walking in her high heels on his face. Different strokes, etc.

● In *L'Age d'Or,* another wholesome Buñuel film, two lovers are embracing passionately in a garden when the man is suddenly distracted. In frustration, the woman turns to a statue and sucks its toes. Different licks, etc.

● In Preston Sturges' *The Lady Eve,* Barbara Stanwyck—playing a con man's daughter working a cruise ship—trips the very young and very attractive Henry Fonda, managing to break her shoe. Dominatrix-like, she demands he accompany her to her cabin where there's a trunkful of shoes. "See anything you like?" she asks, leaning on the trunk. After ordering him to put his choice on her, she perches on a hassock, while he kneels (abas'd and abash'd) at her feet. He buckles the ankle strap, rests his hand on her foot—awed. He's been up the Amazon for two years, he explains, studying snakes. "My life is snakes." Freud, from the great couch in the sky, smirks.

● In *Butterfield 8,* Elizabeth Taylor as Gloria Wandrous, provoked by Laurence Harvey, looks him violetly in the eyes and grinds her very stiletto heel into his foot.

Fat Cannot Fade nor Age Wither . . .

One of the really nice things about feet is that they don't always put on weight when the rest of you does. For evidence, see Shelley Winters in *Poseidon Adventure.* Miss Winters is *zoftig;* but her feet, exposed when she kicks off her shoes for a courageous underwater swim, are revealed to be lissome.

Another really nice thing is that feet don't age. A foot that was a joy at twenty is a joy at sixty, too—even more so because there is much less to crow about.

Astrological Note

The Piscean is born in the sign most likely to be weird for shoes. An avid consumer of footwear, she is, however, apt to wear one pair to shreds while another forty-seven languish, unworn though not unloved, on their trees.

If the Shoe Fits . . . or What I Did for Love

● In the Grimm's version of "Cinderella," which is very Grimm indeed, the stepmother hands her two *biological* (as the pedants say) daughters a sharp knife with the suggestion that they slice their feet for perfect slipper-fit. "When you're Queen," she says encouragingly, "you won't have to walk anymore."

● In an old Chinese text, a mother explains why upper-class women bound their feet: chastity restricted them to the women's quarters at home and to a veiled sedan chair when they went out. "There was then no need for them to use their feet." (The real reason, of course, is that upper-class men went erotically bananas over bound feet.)

● How many times have our mothers said, *"Il faut souffrir pour être belle?"* Is this emblematic of the entire female experience, or not? Is this not masochism in ermine and pearls? *Exactement!*

Shoephiles Don't Bother Us

There are two kinds of women in the world: Those who buy shoes to *go with* something, and those who just buy shoes.

The Sound of Two Feet Tapping

Fred Astaire taps solo—for the first time—while George Gershwin plinks the "Half of It Dearie Blues" from *Lady Be Good.* The whole original (1933) cast of *42nd Street* taps you out of your chair in the title song "Come and meet/Those dancing feet. . . ." The whole original cast of *Gold Diggers of 1933* taps you out of your house to the tune of "Lullaby of Broadway."

Best Foot Lines of the Year

"There are easier things in this life than being a drag queen," says Arnold, the lovable protagonist of Harvey Fierstein's Off-B'way play *Torch Song Trilogy,* as he steps into high-heeled gold sandals. "But I ain't got no choice. Try as I may, I just can't walk in flats." Later, he has a major fight with his mother, who raises her hand to heaven and shrieks, "If I had ever opened a mouth to my mother like you did to me, you'd be talking to a woman with a size-six wedgie sticking out of her forehead."

Garbo, Audrey Hepburn, and Mrs. Onassis—all owners of gunboat feet—have made the big, broad, and formidable foot absolutely O.K.

What's It All About, Bruno?

Whether the slipper is of gold, as in Grimm, or of glass, Cinderella's shoe must be a shoe that does not stretch, according to Bruno Bettelheim in *The Uses of Enchantment* (Knopf). Because (here Bettelheim bows deeply to Freud) "something that is brittle and must not be stretched because it would break reminds us of the hymen . . . Cinderella's running away from this situation could be seen as her effort to protect her virginity."

Feet and Class

Although there is still a prescribed route for the proper shoeing of proper children—bootees, little white lace-ups, little red sandals, black (never white) Mary Janes, and sturdy oxfords—there has been a breaking down of class structure for the adult foot.

There are basically three kinds of female foot. The WASP foot, which is bird-boned and narrow-heeled. The Preppy foot, fetchingly reminiscent of a bear's paw and a direct descendant of the old sample-size 3-B foot. And the Silvana Mangano/*Bitter Rice* foot which is big, broad, and formidable. The first two were for many years the favored feet, but the emergence of such gunboat owners as Garbo, Audrey Hepburn, and Mrs. Onassis has made the *Bitter Rice* model absolutely O.K.

While the closed-heel, closed-toe Protestant Pump is the shoe of choice for upwardly mobile stockbrokers, lawyers, and bank trainees, the general rule now is anything goes. With one proviso: Unless it's a sandal, an espadrille, or a sneaker, the shoe shouldn't be cheap. The well-heeled foot is still, you should forgive us, the classy foot.

Femininity and the Foot

Virtue may be signaled by the feet: the chaste cover, while the provocative expose, their toes. (In Rome, it is said, only married women were permitted to wear shoes; prostitutes were restricted to sandals.) Sexual politics are also broadcast from the bottom line. During the flaming years of the Women's Movement, the most popular shoes were clunky, thick-soled, blunt-toed—comfortable as rubber rafts, sensible as a good night's sleep, and just as sexless.

What else is in a shoe? A woman's secret sexual identity—the clue to where she places herself on the continuum between ultra-feminine and androgynous, virgin and siren. Consider that woman in a business suit. Is she wearing sling-back high heels? She sees herself as efficient and capable, but also hot stuff. Or is she in low-heeled loafers with only a horsebit for ornamentation? She's fixated, perhaps, at the *National Velvet* stage. A woman who changes from office shoes to running shoes to stride home? She's taking time strictly for herself—*hors de combat* both as a sex object and success striver. (Does switching from daytime sturdies to nighttime sling-backs reflect Woman's fragmented identity or her variety?) The adult woman who adores little ballet slippers—is she afraid to leave home? Those tender little soles won't survive anything rougher than a cloud.

Feet People

Manolo Blahnik, shoe designer: "I love feet. I adore feet. But I don't understand this word *foot fetish.* Loving shoes and feet is something that you have or you don't. I think [the foot] is the most expressive *(Continued on page 386)*

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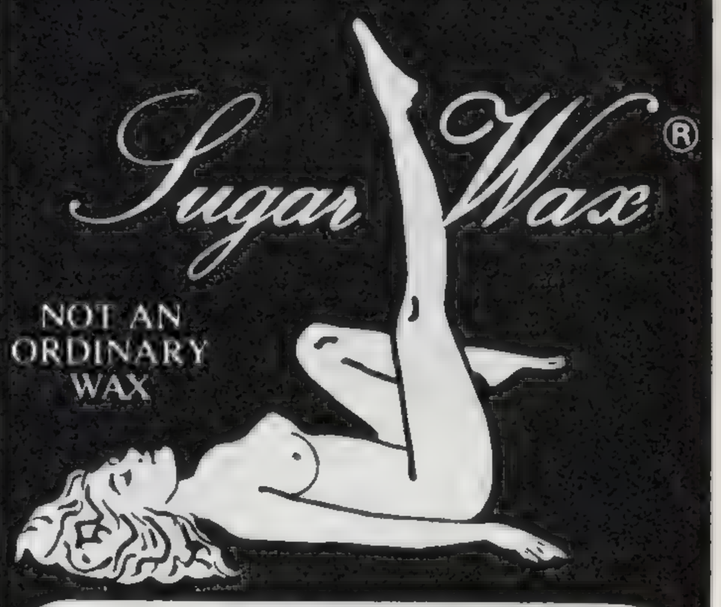

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FEET, SEX & POWER

(Continued from page 385)

part of the body. Forget about hands or faces. Really . . . in restaurants, in hotels, anywhere . . . I tend to say, 'Take your shoes off. I want to see your feet.' " (As told to *The Soho News)* **Ann Miller,** tap-dancer. Ann Miller has two pairs of tap shoes: Moe and Joe, made in 1938, and Frick and Frack, circa 1946. "They are," she told Vogue in an exclusive interview, "my best friends," rebuilt so many times "they're like hoboes." (For her Broadway show *Sugar Babies,* Moe and Joe have been painted gold.) They are also "the Stradivarius of tap shoes . . . with real steel taps and jingles that aren't made anymore. They know all my bones."

"High heels," she adds, "are the worst possible thing for your back. They shorten the long tendon at the back of your leg if you wear them too much, and then walking without them is very painful and you get charley horses." They are, however, "fine for cocktail parties, but you should run straight home and put on a pair of mules."

Footnote: Moe and Joe open and close *Sugar Babies;* Frick and Frack do the banjo number in the middle.

Whither Feet?

They are perhaps the last repository of eroticism, the only part of the female anatomy that has not been exposed to death. As such, they should be guarded from stress, strains, and corns as rigorously as the thighs from cellulite and kept, so to speak, in reserve, dancing in the dark. ▽

HOT STUFF

(Continued from page 304)

café table, too defeated to rouse herself to battle. Ironically, Adjani's dolorous beauty worked against her performance as the aimless waif in *Quartet;* she looked so shiveringly wan that you couldn't understand why the other characters didn't cradle her in their arms and murmur endearments rather than chew her ragged over a few lousy francs. The languor in her lips was enough to melt the stoniest heart.

Languor with a more sultry purr is provided by Clio Goldsmith, a model who's brought her distinctive pout to the French films *Le Grand Pardon* (with Jean-Louis Trintignant) and *Plein Sud* (with Patrick Dewaere). Born into a well-placed English family (she's Sir James Goldsmith's niece), Goldsmith nevertheless is not a chalk-pale collectible mounted on a pedestal and sheltered from the elements. She has a sun-buttered, jasmine-scented exoticism, and it comes as no surprise to learn from her press bio that she "adores" adorning her wrists with big clunky silver bracelets. In her tawny pagan creaminess, Goldsmith reminds one of those expatriate heartbreakers in Cyril Connolly's 1935 novel *The Rock Pool* who saunter beneath the lemon trees, their nut-brown limbs flecked with fine gold hairs, their upper lips dotted with droplets of perspiration. Humidity becomes them.

European models and actresses aren't the only ones allowing their petals to wilt ever so adorningly. Blair Brown, who starred with John Belushi in *Continental Divide* and stared at the top of Paul Simon's head in *One Trick Pony,* has a smile that fetchingly firms up her features, but between smiles her cheekbones seem to melt like snowballs on a radiator. Patti D'Arbanville, who has a chain-smoker's catarrhal rasp and insomniac moonshadows under her eyes, also has a dissolving prettiness, a dreamy vagueness which suggests "tenigue" and medication. And in the great *Shoot the Moon,* Diane Keaton achieves such easeful repose that even the monkey lines around her mouth look mysteriously beautiful. "Hers is the resupinate sex," wrote Max Beerbohm in mock tribute to Woman, and all of the actresses sketched above seem ready to drape themselves across the divan, a drink tall and cool pressed into service to calm their mild fevers.

What is the source of this new languor? It is, I think, more than an expression of the actresses' style and temperament; it appears to be a counter-surge to the standards of telegenic beauty which have come to dominate the media. When NBC's Jane Pauley was in London covering the Royal Wedding for the *Today* show, she found herself without a hairdresser as broadcast time ticked near. Perhaps you should let your hair hang loose and informal, someone on the set suggested, to which Jane Pauley musingly replied, "America does not want me looking loose and informal."

Pauley's need to tidy up and look proper-prim for an awakening America was more than a matter of being true to her corn-maidenly image; it indicates a difference in the nature of television and movies. The movies are more coaxing and murmurous, inviting the viewer into the dim, intimate quiet. Television, however, *beams* itself into the room, its emphasis on action and foreground and sharply defined close-ups. Brisk confidence and trim efficiency are the hallmarks of telegenic attractiveness, and in this buzz of assertiveness the camera's attention is drawn to those features that thrust themselves into prominence—chins, cheekbones, noses. (It's hardly an accident that one of television's haughtiest beauties—Veronica Hamel of NBC's *Hill Street Blues*—has a chin pointy enough to chip through tundra.) Because it is a roomier, more nocturnal medium, cinema cherishes more the hollows in a woman's face, the droop of the neck, the line of the body as it lies recumbent or arches in a catlike stretch. Briefly put: telegenic beauty is pre-coital; cinematic beauty, post-coital.

As television increasingly bucks up our lives and encourages us to be pert, perky, neat, and conscientious, movies will, I think, draw us deeper into the pillowy comforts of drowsiness and irresponsibility. The more television pushes us out into the day, the more movies may pull us back into the enfolding night. Straps will carelessly slip from the shoulder, cigarette ashes will fall unsupervised onto the sheets, fainting may even come back in fashion. (Indeed, is beginning to: Fanny Ardant has a doozy of a swoon in Truffaut's *The Woman Next Door.)* Jane Fonda with her militant bone structure and Bo Derek with her severely sculpted torso (she's managed to turn her breasts into pectorals) are out of sync with this new drift towards listless dishabille; they need to let go and untighten their tummy muscles. Sleepy eyelids, careworn shadows, surrendering throats, kiss-puffened lips—these are the signature trademarks of the new movie languor. Fluff up the pillows, the dream-kittens are about to tumble. ▽

SPECIAL SENSE OF STYLE

(Continued from page 346)

the Africans call 'goodses'—the rugs they weave from tree bark (after first chewing the bark) either to wrap themselves in as clothing or to sleep on."

Later, when she became a curator of the Lannan Foundation, a treasury of craft objects and other works of art, in West Palm Beach, Florida, Mary traveled all over the United States and to the Iron Curtain countries, to Scandinavia, and the British Isles looking for crafts to buy in all of the "end-of-the-road places where crafts people always live."

"There is such an incredible disarray of human fantasy in the crafts world," Mary marvels. "What I choose to buy, I buy for its texture, its color, and the uniqueness of the concept that it expresses." All fine crafts, Mary believes, have in common the intelligence that has been put into them by the artist. And the best artists in this area, like those in the other areas of the art world, build on a firm foundation of study, knowledge, tradition, then go on from there. The more an artist understands what has gone before, the richer his or her own works will be. "The number of symbols that artists can employ is not infinite," Mary says. "The spiral, for example, is the simplest symbol of all—the symbol of life and death, of coming and going. The artist puts his fingerprint on a particular symbol, like the spiral, and it no longer looks as though it has come out of the past. In this way, there is a constant reinterpretation. Crafts are very much an evolving art."

The concept of what constitutes a craft object also can change with the passage of time and with perspective. One age's utilitarian object becomes, to another age, a work of art. Consider the large rectangular Japanese black lacquer tray on the couch in Mary's living room, holding a luxurious tangle of tiny strung pearls and a small, lustrous Chinese dish. Traditionally, trays like this were used by Japanese women for bringing in laundry. "But," Mary explains, "since we love lacquer today and cannot duplicate this kind, these trays have become *objets d'art* to us."

Mary says of her own craft (not only fashion, but sheets, stationery, eyeglasses, jewelry, place settings, carpets, blankets, wall coverings): "There is no reason why a fashion designer shouldn't be able to work conceptually with fabric as a craftsperson does if he or she has the talent." Her designs are very much a reflection of her interest in materials themselves, in craft techniques, as well as her interest in all of the decorative arts and the history of art. The symbol of Mary McFadden, Inc., is a jade astrological disk from the Tang dynasty, the disk that was placed on a dead person's chest at the time of burial. This one bears Mary's astrological sign. Another of these disks, smaller, more delicate, is mounted on a stand in her living room. One of the first influences on Mary's fabric designs was Byzantine mosaic. "Mosaic, broken up, becomes the color field of the twentieth century. When you take it tight, it returns to the mosaic of that ancient time."

Mary picks up a glass wine goblet that looks, with its rich striations of color, as though it has been made of petrified wood. "A glass—something you drink out of—is a very sensual thing. It should be beautiful and pleasing to the senses. Everything you have around you should be at least attractive. You pay as much for ugly objects as for beautiful ones. So why not buy beauty?"

Like Mary McFadden, more and more collectors in this country are discovering the satisfaction of buying and living with finely crafted handmade objects. For more about crafts collecting, see pages 119, 120. ▽

FASHION INFORMATION

Page 82: Silk jacquard blouse. Earrings, available at Suzy, Great Neck NY; Lou Lattimore. **Page 125:** *Photo above:* Model's own clothes and accessories. . . . *Inset below, left:* Earrings at Bergdorf Goodman. . . . *Inset, right:* Earrings at Bloomingdale's Cul-de-Sac. **Page 134:** Viscose jacket, about $430. Silk blouse, about $204. Dana Côte d' Azur Boutique, NYC; Bal Harbour and Chicago. **Page 244:** *Photo above:* All accessories Yves Saint Laurent. Available at Saint Laurent Rive Gauche Boutiques. *Photos below, left to right:* Earrings, Jack Clift Collections. Gindi, NYC; I. Magnin. Belt, Avion at Red Ball. Koda, Great Neck NY. Watch, British Khaki by Robert Lighton. Sils Mara, NYC; Wilkes Bashford, San Francisco . . . Belt by Fendi. Schaffhausen Watch. Bloomingdale's. . . . Ted Muehling earrings available at Artwear, NYC; Ultimo, Chicago. **Page 255:** *Photo, below left:* Leotard and shorts by Stevi Brooks, Beverly Hills. . . . *Next photo:* Leotard and pants by Dance France, California. **Page 259:** Above left: Earrings, Karen Reed for Bergere. Belt, Lisandro Sarasola. Available at Bloomingdale's; Lina Lee, Beverly Hills . . . *Center:* Scarf by Hermès. Hermès, NYC . . . *Far right:* Belt by Henry Lehr. **Page 274:** Jacket, about $485. Blouse, about $420. Pants, about $265. Bergdorf Goodman; Saint Laurent Rive Gauche Boutique, Philadelphia; Saint Laurent Rive Gauche Boutique, Washington DC; Jacobson's; Saint Laurent Rive Gauche Boutique, Scottsdale AZ. Spalding Sunglasses by Sunique. Macy's. Earrings, Marcella Saltz. Belt, Yves Saint Laurent. Available at Saint Laurent Rive Gauche Boutiques. Bag, Coach Leatherware. Altman's; L.S. Ayres; Marshall Field's. Cuff, Roz Balkin. Macy's, Herald Square; Burdines, Dadeland FL; Hudson's. Shoes, Yves Saint Laurent. Bloomingdale's; Saint Laurent Rive Gauche Boutique, Manhasset NY. **Page 285:** Gold ribbon silk/metallic chiffon panty by DDDuds, about $16. Available at Bloomingdale's; Neiman-Marcus. **Page 286:** Earrings available at Gindi, NYC; Museum of Contemporary Art Store, Chicago. **Page 290:** All accessories Yves Saint Laurent. Belt available at Saint Laurent Rive Gauche Boutiques. Shoes, Yves Saint Laurent. Bloomingdale's; Saint Laurent Rive Gauche Boutique, Manhasset NY. **Page 292:** Goggles by Sunique. Henri Bendel. **Page 293:** Earrings, Isaac Manevitz for Ben-Amun. Henri Bendel; Sakowitz. Bag, Tutto Italiano. Brenda's Place, Roslyn NY; Strega, Philadelphia. Shoes, Andrea Pfister. **Page 294:** Earrings, Jyunko Sonohara. Binocular camera in model's hand available at Hammacher-Schlemmer, NYC. Bracelet, Ted Muehling. Portable stereo entertainment center under model's hand at Hammacher-Schlemmer, NYC. Shoes, Beene Bag by Andrew Geller. Hudson's; Sakowitz. **Page 295:** Earrings, Ted Muehling. Necklaces, Emanuel Ungaro. Bracelet, Mark Spirito. Shoes, Andrea Pfister. Available at Lord & Taylor; Joseph's, Chicago and Beverly Hills; Neiman-Marcus. **Page 296:** Cotton pants, British Khaki by Robert Lighton. About $38. Sils Mara, NYC; Britches of Georgetown, Washington DC; Sakowitz; Wilkes Bashford, San Francisco; Nelly Stallion, Seattle. Hat, Frank Olive. Bloomingdale's. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman. Shoes, Beene Bag by Andrew Geller. **Page 298:** Earrings, Phyllis Woods. Tianguis Folk Art, NYC. Bracelet, Mikal-Jon. Ultimo, Chicago. To order at Henri Bendel. Belt, Lisandro Sarasola. *(Continued on page 388)*

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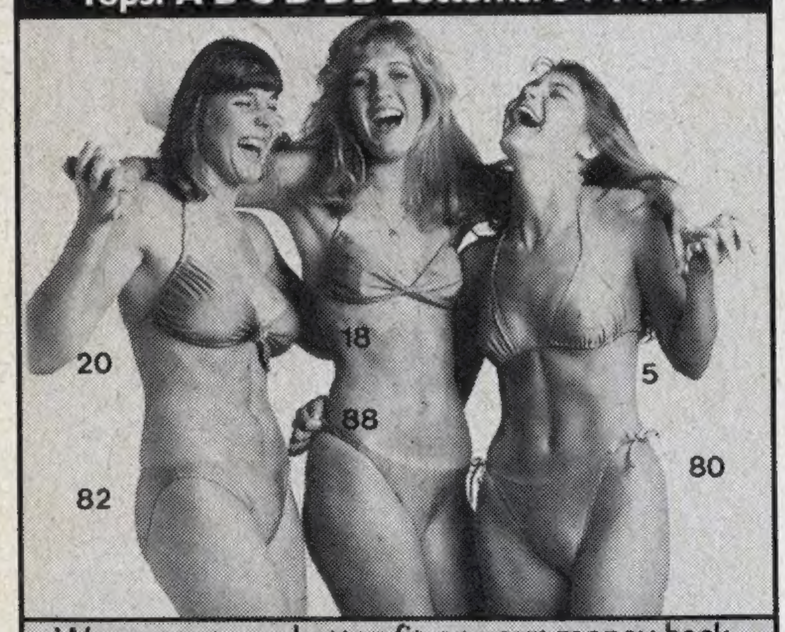

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FASHION INFORMATION

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Available at Bloomingdale's Cul-de-Sac; Jona, Studio City CA. **Page 299:** Camera at neck, Minox EC from Olden Camera, NYC. White and black cuff, Arpad. Saks Fifth Avenue. Pearl bracelets, Judyth van Amringe. Bergdorf Goodman. Shoes, Xavier Danaud. Charles Jourdan, NYC; Montaldo's. **Page 300:** Hat, Alaïa, Paris. Sunglasses, Ray-Ban by Bausch & Lomb. Compass around model's neck at Kreeger & Sons, NYC. Bag, Mandarina Duck by Burlington Handbags. Macy's, New York; Jordan Marsh, Florida. Bracelet's, M&J Savitt. Saks Fifth Avenue. Hue socks. Bergdorf Goodman; Frost Bros.; Lina Lee, Beverly Hills. Sneakers, Seven Star Shoes. Available at Macy's, Herald Square; Jordan Marsh, Boston. **Page 301:** Nikon binoculars from Olden Camera, NYC. **Page 302:** Necklaces available at Fortunoff, Westbury and Paramus Park. Ring available at Artwear, NYC; Body Sculpture, Boston. **Page 303:** Hat, Whittall & Javits. Saks Fifth Avenue. 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All other accessories, Emanuel Ungaro. **Page 332:** Accessories, Emanuel Ungaro. **Page 333:** Accessories, Emanuel Ungaro. **Page 334:** Silk charmeuse fabric by Beauclere. All accessories, Givenchy. Burlington Hosiery. At fine stores nationwide. **Page 335:** All accessories, Givenchy. **Page 336:** All accessories, André Laug. **Page 337:** All accessories, Christian Dior. **Page 338:** Silk and silk organza by Clerici. Earrings, Valentino. Panty stockings, Round-the-Clock. Available at Lord & Taylor. **Page 339:** Silk crêpe by Clerici. Silk chiffon by Lucchini. Earrings, Valentino. Panty stockings, Round-the-Clock. Lord & Taylor. Shoes, Rene Caovilla. **Pages 340-341:** Jacket fabric by Braghenti. Earrings, Carol Motty. Artwear, NYC; Body Sculpture, Boston; Museum of Contemporary Art Store, Chicago. **Page 342:** *Left:* Navy wool crêpe short dress with white double-faced silk satin yoke and patent leather hip belt. Dress and belt, about $1995. Available at Bergdorf Goodman; Nan Duskin; Saks-Jandel. . . . *Above, left:* Black silk satin charmeuse blouse with lace and chiffon patchwork and black silk satin charmeuse "diaper," about $2450. . . . *right:* Black silk satin charmeuse top with full long sleeves and black wool jersey (Racine) "diaper," about $1995. Both outfits, to order at Martha. . . . *Below:* Black silk satin charmeuse blouse wtih lace and chiffon inset and black silk satin organza skirt, about $3590. Available at Saks Fifth Avenue; Neiman-Marcus; I. Magnin. **Page 343:** *Above, left:* Silk crêpe jacquard (Abraham silk) dress, about $3590. Available at Saks Fifth Avenue; Neiman-Marcus. . . . *Above, right:* Silk crêpe jacquard (Abraham silk) dress beaded with jet beads and multicolored rhinestones, about $8910. Bergdorf Goodman; I. Magnin. To order at Neiman-Marcus. . . . *Below, left:* Silk crêpe blouse with wool pants, leather belt and bow tie. Turnout, about $3225. Available at Martha; I. Magnin. To order at Neiman-Marcus. . . *Below, right:* Black rayon crêpe (Abraham silk) ankle-length dress with silk chiffon yoke and black patent belt. Dress and belt about $2280. Saks-Jandel; I. Magnin. To order at Elizabeth Arden Salons. **Page 350:** Cotton pant fabric, Borgonaneri, Gallarate. Earrings, Isaac Manevitz for Ben-Amun. Available at Bergdorf Goodman; Neiman-Marcus. Bracelet, Roz Balkin. Macy's, Herald Square. Panty stockings, Bonnie Doon. Shoes, Charles Jourdan available at all Charles Jourdan stores. **Page 351:** Earrings, Bruce Silberman for Creative Horizons. Halls, Kansas City MO. Panty stockings, Bonnie Doon. Shoes, Xavier Danuad. Bonwit Teller, Boston. **Page 352:** Earrings, Mark Rossi. Available at Henri Bendel; Jeanne Marc, San Francisco. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Joseph, Chicago and Beverly Hills; Sakowitz. Panty stockings, Round-the-Clock. At fine stores everywhere. 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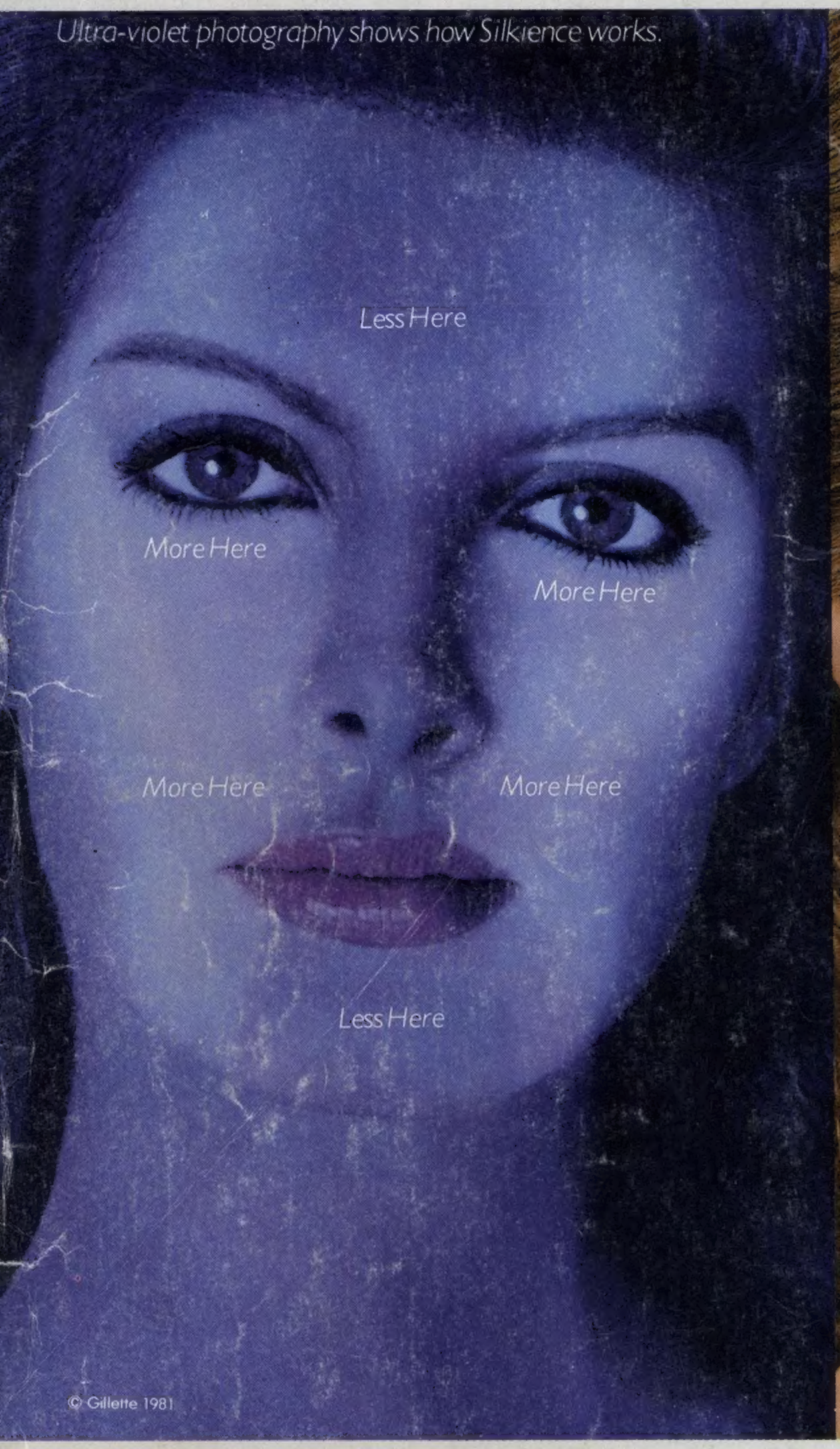

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